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VOL. I. FEBRUARY 17, 1913 No. 1

THE MENTOR

A Wise and Faithful
Guide and Friend



Beautiful Children in Art

DEPARTMENT OF FINE ARTS

Issued Weekly by
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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

NEW YORK, FEBRUARY 17, 1913

No. 1

BEAUTIFUL CHILDREN IN ART

BABY STUART—VAN DYCK

THE BLUE BOY—GAINSBOROUGH

THE AGE OF INNOCENCE—REYNOLDS

THE CALMADY CHILDREN—LAWRENCE

THE DAUPHIN—GREUZE

PRINCE BALTHAZAR CARLOS

—VELASQUEZ

By GUSTAV KOBBE

Author and Critic.

CHILDREN'S portraits that are "too cute for words" are painted every day, and the very fact that they are "too cute for words" determines their fate. They belong to the merely "pretty" art of the day, and another generation will wonder that anything so insipid could have been tolerated. And yet, in its own insipid way, that other generation will be doing the same thing all over again—producing the "too cute for words" portrait of children, and probably, if it is more than ordinarily cheap and sentimental in feeling, displaying it in great quantities in the shop windows.

SENTIMENTAL PORTRAITS

It seems necessary to say this at the outset, because the cheap and sentimental portrait aims its entirely false appeal at people, otherwise intelligent and discerning, who, so to speak, have not been in the way of seeing fine pictures and so forming a judgment based upon those things in art that have stood the unerring test of time. If you go to an exhibition

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BEAUTIFUL CHILDREN IN ART

and look around the room, you will discover, if you stay long enough, that the picture which at first attracted you least is the one that in the end attracts you most. The obvious, pleasing qualities of the canvases that first held your attention soon become tiresome. Usually they are examples of what is well characterized as sentimental rubbish. Qualities that are intended to captivate quickly are wantonly thrust at the beholder. Such pictures are like women who make themselves too agreeable on first acquaintance. They lack the lasting attraction of those whose accomplishments have to be drawn out through the closer knowledge developed by friendship. In the same way fine pictures, the only kind of pictures you should learn to care about, are more sober, more restrained, and less obvious. In pictures, as in all art, the shallows murmur while the deeps are dumb.

PICTURES OF LASTING VALUE

"Too cute for words!"—I have purposely spoken of the child portraiture that evokes that exclamation. No great picture of a child, no matter who the original, would call for those words. The first view of a great picture never is, in fact, followed by an exclamation of any kind. It is sight—and silence. If, on seeing a picture for the first time, you exclaim "Wonderful," you may be sure that it isn't. But if there is in it something that holds, perhaps even puzzles you, so that you ask yourself why you linger before it, that picture has qualities the study of which will repay you.

This generalizing applies as much to portraits of children as to any other class of painting. For the great child portrait is as rare as any great portrait, or as any other great picture; and as with these the great child portrait is the work only of the great masters. No child portraiture has come down to us from the past as an art heritage that was not painted by a master whose name stands for many other great pictures. These masters appreciated that a portrait calls for more than mere superficial likeness. They visualize character, and even in their portraits of children know how to let character show through the features. The modern photograph gives a perfect likeness, but does not interpret character.

BABY STUART, BY VAN DYCK

It is because the great painter can interpret character and even his subject's attitude toward what is going on about him, that the portrait which is a masterpiece contributes toward our knowledge of a period. Am I exaggerating when I say that in painting the portraits of Charles I. and

BEAUTIFUL CHILDREN IN ART



THE CHILDREN OF CHARLES I.

This painting hangs in Turin. The "Baby Stuart" is a detail of this picture. A superb character study of royal children.

tion. The Stuarts and their romance are being written about as busily as ever, and the courtly traditions of the period illustrated by Van Dyck's portraits, among them that of Baby James, Duke of York, later James II.

The "Baby Stuart" by Van Dyck shows a youngster holding an apple in his small hands. The portrait is bewitching, yet its real charm lies in the very pathos of its innocence. For what did Baby Stuart know of his future? What inkling had he that, having grown to manhood, he was, after a "short, uneasy, tactless reign" of four years, to be deposed by William and Mary—William the son of his sister Mary and the husband of Mary, his own daughter. For Mary, beside whom James, still a little fellow in petticoats, stands in Van Dyck's group of the five children of Charles I. at Windsor, married William II. of Orange and was the mother of William III., who married his cousin Mary, daughter of

his children, Van Dyck unconsciously left behind him a commentary on the story of an English Royal family? Even the portraits of the children have the haunting charm of the Stuarts, and explain why, despite a Charles I., there was a Charles II. and another James, to say nothing of the mistaken loyalty of generations to a lost cause and its Pretenders. Thus "the King's Principalle Paynter," as Van Dyck was called in the language of the time, made his portraits of the Royal family a series of character studies that recalls a period of English history of still potent fascina-



VAN DYCK
(1599-1641)

This famous Flemish painter had a great influence on English Art. Reynolds, Gainsborough and Lawrence were influenced to a great extent by his work.



CHILDREN OF CHARLES I.—VAN DYCK

In this painting, which hangs in Windsor Castle, "Baby Stuart," who became James II., is the second from the left, with his hands folded. Charles II. rests his hand on the dog's head.

James II., whom, notwithstanding, they deposed for England's good. Thus we see how closely interwoven with its period is that masterpiece of child portraiture, Van Dyck's "Baby Stuart." The painter, of Antwerp birth, was thirty-three years old when he went to the court of Charles I. and became the limner of the Royal family and so of an epoch. He had already painted at least one picture of the abiding charm of childhood in the portrait group of the Balbi children in Genoa.

VAN DYCK'S INFLUENCE IN ENGLISH ART

Ever since Van Dyck sojourned in England, although it is more than two hundred and fifty years ago, English portraiture has been more or less a weak imitation of his art. Only a few great figures among English artists, like Reynolds and Gainsborough, have been independent enough to absorb and assimilate Van Dyck's method and master it without becoming slaves to it. For this reason it is not surprising that the finest out and out English



WINDSOR CASTLE

Here hangs the picture, shown on the opposite page, of the five children of Charles I., by Van Dyck. This historic building on the banks of the Thames has long been the chief residence of English sovereigns. It contains a magnificent room wholly devoted to the paintings of Van Dyck.

portraits of children emanated from these two artists, while the child pictures of Lawrence, who in method is more nearly in the Van Dyck line of succession, show the smooth and flattering brush that has caused his work to be more admired in France than that of any other English master.

Van Dyck's influence on even the greatest English art is illustrated by Gainsborough's farewell words to Reynolds. These two artists and rivals had been estranged, but Gainsborough, from his deathbed, begged Reynolds to come to him. When they parted, the dying man extended his hand to the other and said, "We are all going to heaven, and Van Dyck is of the company."

GAINSBOROUGH'S BLUE BOY

Coming from the painter of the "Blue Boy," this has special significance. For this Gainsborough masterpiece, although painted in 1770, shows a youth in a costume of 1640, the cavalier garb of Van Dyck's English period. "It is only telling you what you already know of the exhibition of 1770 to say that Gainsborough is beyond himself in the portrait of a gentleman in a Van Dyck habit," writes the Royal Academician, Mary Moser, to Fuselli. The picture has fully sustained its fame thus early gained.



THOMAS GAINSBOROUGH
(1727—1788)

A leader in English portrait and landscape painting. He worked at great speed, sometimes with brushes upon sticks six feet long. He painted over three hundred pictures.

THE MILLION DOLLAR PICTURE

Not long ago, in view of the rising prices being paid for pictures, I asked one of the leading art dealers when the million dollar picture would arrive. He replied that if Gainsborough's "Blue Boy"—which belongs to the Duke of Westminster—were for sale, he would gladly pay a million dollars for it, being sure that he could immediately sell it for more.

To a great extent the merit of the "Blue Boy" lies in the painter's having carried out in the boy's attitude and mien the suggestion of the period conveyed by the costume. This is the more remarkable because the boy was a middle-class lad, the son of Jonathan Buttall, an ironmonger, who is found in the London directory of the time as living at 31 Greek Street. The tradesman was a friend and patron of Gainsborough.

Of course the picture derives its title from the costume, which is entirely in blue. The boy's air is as aristocratic as that of a young cavalier, and he looks calmly down at the beholder from out of the picture. The figure is nearly life size, full length, standing. The boy carries his plumed cap in his right hand; his left on his hip. The background is landscape with a stormy sky. The color tone of the painting shows what has aptly been called Gainsborough's cool palette, but the application of the color is heavier, and lacks that feathery lightness which is characteristic of Gainsborough's later work. Therefore, the "Blue Boy" may be said to owe its fame, not so much to dexterous technique, as to the skill with which, in a picture, the ingenuous pride of a young cavalier has been expressed. Gainsborough understood perfectly well the seriousness with which youth takes itself, is absorbed in its own problems and undertakings, and so to be interpreted. In other words, the great artist, in painting a portrait, whether child or adult, gives us, as Gainsborough has, a leaf out of the book of life.

REYNOLDS' CRITICISM OF GAINSBOROUGH

It is not at all unlikely that the cool tones in which the "Blue Boy" is painted led Sir Joshua Reynolds, in one of his discourses to the students

of the Royal Academy, to inveigh against the use of a preponderance of cool color in a picture, and especially to mention blue as one of the tones that should be used sparingly, and only to set off and support warm colors like yellow, red or yellowish white. This no doubt was aimed at Gainsborough, who replied to the attack with his famous portrait of Mrs. Siddons, in which nearly every rule laid down by Reynolds was violated. It is pleasant to think that these two great painters came together again before death overtook the creator of the "Blue Boy."

About 1798 the picture came into the possession of George, Prince of Wales. One night, when the Prince's boon companion, John Nesbitt, was dining with him, the Prince, pointing to the canvas, said, "Nesbitt, that picture is yours." Nesbitt demurred, but the Prince insisted, and the next morning the picture was delivered at Nesbitt's lodgings—to be followed in a few days by a bill for £300, which he promptly paid. In such manner does royalty sometimes replenish its purse.

THE AGE OF INNOCENCE

Unlike the "Blue Boy," which is comparatively an early work of Gainsborough's, the "Age of Innocence" is one of the most mature of Reynolds' canvases, having been painted in 1785, four years before he lost his eyesight. How touching that this master should, in old age, have turned to youth for inspiration. No doubt the freshness of inspiration with which he painted it was due to his love for his sister's child and also for the little grandniece who posed for the "Age of Innocence." Is it not charming that besides his delight in the young, family affection was an inspiration in the production of this, his crowning presentation of childhood, a masterpiece because it shows no tendency to over-sentimentality, no "slopping over" of temperament? The little girl seated under a tree and gazing into the distance, her hands folded over her breast, her little feet protruding from under her little skirt—how unvexed she is by the slightest suggestion of the mundane. This is innocent, but not insipid, childhood.



SIR JOSHUA REYNOLDS
(1723—1792)

The first president of the Royal Academy. He had an "inordinate desire to possess every kind of excellence" in painting. Rather detached from his fellow men, but with a noble disposition and character.



"SIMPLICITY"—REYNOLDS

Reynolds' little niece, the daughter of his sister Mary, posed for this picture. It is regarded as one of the loveliest child portraits.

became Mrs. Gwatkin and, in her turn, had an "Offy," it was little "Offy" Gwatkin who posed for the "Age of Innocence." Would there had been another great artist present to paint a picture even more charming—a picture of old Sir Joshua painting his grandniece!

Gainsborough was dead and Reynolds blind when, in 1789, Lawrence, then in his twenty-first year, became famous at a stroke by painting the portrait of Miss Farren, afterward Countess of Derby. This artist, who as a boy of ten attracted notice by doing crayon portraits of the frequenters of his father's tavern in Oxford, soon had the wealth and aristocracy of England sitting to him.

LAWRENCE'S CHOSEN MASTERPIECE

But of all his pictures, the one he selected as the masterpiece by which he wished to be

REYNOLDS' LOVE OF CHILDHOOD

No wonder Sir Joshua put such love of genuine childhood into his "Age of Innocence," and dipped his brush into his heart as well as into the colors of his palette. Well might he have loved the child that sat for him, for the little girl was his beloved sister's grandchild. The personal relationship was beautiful. The Christian name of the artist's mother was Theophila, and she was called "Offy" for short. When in his eighteenth year the ambitious boy set out to study art seriously, it was his sister Mary, Mrs. Palmer, who helped to defray the expense. It was her daughter, "Offy," who posed to her famous uncle for "Simplicity," and when she

grew up and



SIR THOMAS LAWRENCE
(1769—1830)

At the age of six he was shown off to the guests of his father's inn as the infant prodigy who could sketch their likenesses and recite long passages from Milton. He ranks high among English portrait painters.

BEAUTIFUL CHILDREN IN ART

remembered, was the "Calmady Children." The fact that this portrait canvas is widely known under the title of "Nature" and that it deserves the title, explains its enduring fame.

Lawrence painted these children in 1823, and did everything to make their counterfeit presentment on his canvas as natural as possible. Few sitters had so delighted him as these little girls. In order to observe them and paint what he said would be the best piece of the kind he had ever put on canvas, he detained them many hours, keeping them in good humor by reading stories to them or romping with them. At times, like all creators of great works, he morbidly mistrusted his own power. "How disheartening it is," he exclaimed once, after attempting to catch the playful attitude and expression of the younger sister, "when we have Nature before us, to see how far, even with our best effort and all our study, how very far short we fall of her!"

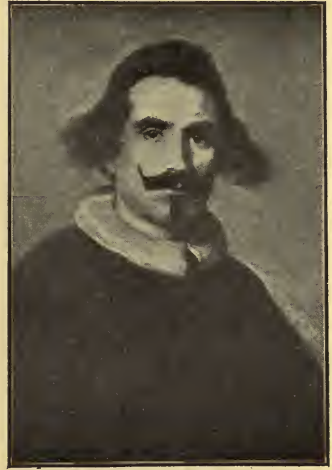
Yet there were moments when he felt reassured. During a sitting a packet arrived from the King of Denmark with the announcement of Lawrence's election as an honorary member of the Danish Royal Academy. It was signed "Votre affectione (your affectionate), Christian Frederick."

"The fact is," commented Lawrence, smiling at the children and their parents, "they have heard that I am painting this picture."

An anonymous writer has justly said that the work was well entitled "Nature," and that it is an example of art copying Nature's most charming works with graceful truth, the children being beautiful, while the expression and character are those of perfect childhood.

VELASQUEZ, THE PAINTER OF ROYALTY

Velasquez was a Spanish contemporary of Van Dyck, and born the same year as that artist, 1599, in Seville. In 1623, when twenty-four years old, he became the painter to King Phillip IV., of Spain. Lodgings in the royal palace were set aside for him, and he was made the recipient of a monthly allowance. Fortunate for Velasquez, but even more fortunate



VELASQUEZ
(1599—1660)

Considered by many critics to be the supreme painter of the world. Ruskin says, "Everything that Velasquez does may be taken as absolutely right by the student."



PHILIP IV. OF SPAIN.
(1605—1665)

Father of Prince Balthazar Carlos; a patron of Velasquez. Weak and indolent, his reign was marked by the political and military decay of Spain. He was seen to laugh in public only three times during his entire life.

for his royal patron, a weak king, who today is remembered chiefly because of the portraits Velasquez has painted of him.

Not only the royal master, however, but the younger members of the royal family, also sat to Velasquez. Among portraits of these is that of little Prince Balthazar Carlos on his pony.

This portrait has everything art demands—life, motion, luminosity and prospect. The very air is lustrous and palpitating. The dapper little Prince is in his seventh year. Seated lightly yet firmly on his chestnut pony, he holds a marshal's baton extended over the animal's head.

bravery—broad plumed hat, dark green velvet jacket with white sleeves, red scarf embroidered in gold, long, close fitting leather boots; and, as Justi points out, by contrast with the landscape all this has made the picture the most shimmering and dazzling of equestrian portraits. Nature appears to have been awakened out of a deep stillness by the clatter of the pony and the brilliant figure of the boy. This sturdy young Prince died in youth, but still lives for us in this portrait by Velasquez.

GREUZE, PAINTER OF CHILDREN'S HEADS

The portrait of the Dauphin by Greuze, a French painter (1725-1805), shows the work of an artist who, famed in his day in other branches of painting, is now considered mediocre in most of his work save his heads, and chiefly his children's heads. Than these "nothing could be fresher and more lightly touched." They form an exquisite series, from which the portrait of the little Dauphin is a capital choice.

"And a little child shall lead them"—lead to the realization of the great in art. Not, however, the "cute" picture child, but the child that through the eyes of the master painter becomes, as it were, one of the few world children—children of all time, because they represent not this, that, or the other young personality, but Childhood itself standing upon the threshold of life. That is the secret, the test, of great child portraiture.

SUPPLEMENTARY READING

Beautiful Children	.	.	.	.	<i>C. Haldane McFall</i>
Van Dyck	.	.	.	.	<i>Percy M. Turner</i>
Van Dyck	.	.	.	.	<i>Percy Randall Head</i>
Anthony Van Dyck	.	.	.	.	<i>Lionel Cust</i>
Gainsborough	.	.	.	.	<i>Max Rothschild</i>
Artistic Development of Reynolds and Gainsborough	.	.	.	.	<i>Sir W. M. Conway</i>
Reynolds	.	.	.	.	<i>S. N. Bensusan</i>
Sir Joshua Reynolds	.	.	.	.	<i>Leslie</i>
Lawrence	.	.	.	.	<i>S. N. Bensusan</i>
Velasquez	.	.	.	.	<i>"</i>
Velasquez	.	.	.	.	<i>A. de Beruete</i>
Greuze	.	.	.	.	<i>Alys Eyre Macklin</i>
J. B. Greuze	.	.	.	.	<i>Normand</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City

NEXT WEEK'S "MENTOR"

"NATURAL WONDERS OF AMERICA"

Six beautiful gravure pictures of Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods and Big Trees of California.

Comment by Dwight L. Elmendorf, Lecturer and Traveler

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Mothers of Famous Men in Art
Landscapes of Summer
Great Masters of Music

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The Story of America in Pictures
Mighty Heroes of History: Napoleon
Among the Ruins of Rome
Abraham Lincoln, the Preserver of the
Union
George Washington, Our National Hero

Department of Literature

Our Humorists
Our Novelists

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Historically Great Gardens

Department of Science

Panama Canal
Inspiring Inventions

Department of Travel

A Trip Around the World with Dwight L.
Elmendorf

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Romantic Ireland
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London, the World's Metropolis
The Mediterranean
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Muskegon Chronicle	Trenton Times
Jackson Citizen Press	Meriden Record
Toledo Times	Wilmington Every Evening
Sandusky Register	Buffalo Express
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"A Wise and Faithful Guide and Friend"

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No. 2

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HENRY WADSWORTH LONGFELLOW, 1807-1882

WALT WHITMAN, 1819-1892

By *HAMILTON WRIGHT MABIE*

Author of "Books and Culture," "Essays in Literary Interpretation"

MANY people have the idea that poetry is a pleasant but useless form of writing; that it does not have any serious relation to real life; that reading poetry is a delightful recreation for the mind, but not a discipline of the will or a necessity of the spiritual life.

In this country most men and a large number of women are workers. Every day with them, except Sunday and holidays, is a working day. They have something definite to do between nine o'clock in the morning and five o'clock in the afternoon, with an hour or half an hour for luncheon and an occasional holiday, and, if they are fortunate, a short vacation in the summer months. As working people they gain their living, but they do not make their lives; for life is a great deal more than doing work with one's hands and getting food and clothes. These things are necessary, but they are only the beginning of life. We live in our affections, our inter-

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ests, our tastes, our convictions and our principles. Simply to exist is not to live; it is merely to make life possible. Life goes on from the point where we feed and clothe and house ourselves; if we do not get beyond that point we are prisoners.

POETRY AND LIFE

It is the same with nations. This has been called a commercial nation; and many of our critics have told us that in this country we care for nothing but dollars. Our ancestors cared for a great deal more or they would not have come here. Many of them came at the beginning because they loved something more than money; they brought a great many convictions, principles, ideals and a world of sentiment with them; and Americans in every generation, while they have been actively at work with their hands, have kept their hearts above their work. They have never been content with piling up money or making a living by manual work. They have never been afraid of the dangers of pioneer work; of the immense toil of breaking in great farms, building cities and opening mines; but they have worked for independence, for education, for the advancement of their children, for the making of homes; and these are largely matters of sentiment.

It is for this reason that the poets of a nation count for so much in its history. They explain the people to themselves because they reveal what is in the hearts of the people. If by some great calamity every formal history of the English people were destroyed and its poetry remained, it would be easy to reconstruct the story of the development of the English race from its poetry from Chaucer to Kipling. No one can understand what has happened in America unless he reads the American poets. Bryant, Whittier, Lowell, Longfellow and Whitman, Poe and Emerson, have not contributed chapters to a formal history of the United States; but they have each written chapters in a great revelation of what Americans have cared for, have thought about, and have believed in; and they have told the story of the growth of the American spirit.

WHAT IS POETRY

There have been a great many definitions of poetry; but no definition has ever given the whole meaning of the word. Mr. Stedman has told us that "Poetry is rhythmical, imaginative language expressing the invention, taste, thought, passion and insight of the human soul," an awkward but entirely accurate statement; but like every other attempt to put the free spirit and genius of poetry into a phrase, this definition leaves the greater part of the nature of poetry to be made by individual

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imagination. Matthew Arnold defined it as a "criticism of life," which is also partial, but has the virtue of condensation and of suggesting the chief characteristic of a great literary form. What the American poets have done has been to express what is in the hearts of Americans in language which has been beautiful, picturesque, powerful, or in some other way memorable.

BRYANT OUR FIRST GREAT POET

Bryant, who was the earliest American to write poetry which had insight, dignity of phrase and was an expression of something real and distinctively American, wrote a prelude to our poetry in "Thanatopsis," which



HOME OF BRYANT AT ROSLYN, LONG ISLAND

was published in the North American Review in 1817. The American poets before him, like Francis Hopkinson, had written verses about British policies and British aggression which had the sting of genuine satire, or verse which expressed religious emotion; or poems like "Eutaw Springs," which had grace and sweetness. But Bryant sounded two great notes in "Thanatopsis": the note of human morality, which is as old as the Greek tragedies, and the recognition of the vastness and majesty of the American landscape. From the earliest times poets had been talking about nature, and many true and exquisite things were said of the landscape of Greece, of Sicily, of the older and newer countries. But Bryant was the first



BIRTH PLACE OF WHITTIER AT HAVERHILL, MASS.

poet in the New World to feel the beauty of nature on a vast scale; the majesty and fascination of great forests; of rivers of Continental length. In his verse, always serious with thoughts of human mortality, one finds the vast background of American scenery or the fresh sweetness of American flowers, or the unspoiled charm of the rural landscape.

Bryant was a man of affairs as well as a poet; a journalist deeply interested in the political discussions of his time; an ardent lover of his country, who, when the hour of trial came, sounded the great note of patriotism with the same dignity of style with which he had sounded the note of love of nature. There was something elemental and austere about Bryant. His range was not great; he lacked the fertility of subject and manner of many other poets of his own rank; but he had command of a few of the greatest themes and of a manner which was at once simple and majestic.

WHITTIER THE POET OF SIMPLE LIFE

Whittier lacked the broad culture of Bryant; he could not have translated the "Iliad" and the "Odyssey," as did Bryant in his old age; but he had the best possible education for his work as a poet. He grew up in simple surroundings; he knew the life of the American farmer and of the American village, and the interests that were important to plain men and women were dear to him. He was a man of great simplicity of life, nature, and art; and for that reason he has probably come nearer

more people than any other American poet, and he has been especially a favorite with children. His "Snow-Bound" is in American poetry what Burns' "Cotter's Saturday Night" is in Scotch poetry. It is a classic picture of simple country life in a New England farmhouse of the old type.

Whittier was the poet, not only of plain people, but of simple things; the things which are most common and most dear, and in which men and women of all conditions must find their happiness. He was a Quaker of deeply religious spirit, to whom the "inner voice" spoke often and with great distinctness. Some of his poems of faith are among the most beautiful we have: "Eternal Goodness, a Psalm," for instance. He was also in a special sense the singer of the anti-slavery movement; for he was a passionate lover of human freedom. "Snow-Bound," "Maud Muller," "The Eternal Goodness" are among the most widely-known poems in America.

LONGFELLOW THE POET OF THE HEART

Longfellow, born in a beautiful old New England house, was a graduate of the oldest New England college and became a scholar in the field of language and of literature. He had opportunities of foreign study and travel, and was for many years a professor in Harvard College. The conditions of his life were widely different from the conditions which surrounded Whittier; but he was not less sincere, simple and sympathetic.

No American poet has been more widely popular or more dearly loved; and it has been his great good fortune to find a place in almost every schoolhouse in the country. There are few school festivals in which some poem of Longfellow's does not find a place. This is saying that he was a poet of the heart rather than of the mind; that his verse was of the kind which can be understood by all sorts and conditions of men; and that he interpreted sympathetic with universal emotions and experiences. Longfellow was a singing poet; his rhymes were for the ear rather than for the eye. In this respect he differed from Lowell. He was not less cultivated than Lowell; but he was more sympathetic with the common life; and, though a man of elegant accomplishments, he never ceased to be a man of the people.

It was his happy task, as it was Irving's, to reunite the old and the new; for when these two writers were in their infancy the stirring days of the Revolution were within the recollection of men and women in active life, and the antagonisms of that struggle had not lost their heat. The colonists were alienated in feeling from the mother-country, and the people of the new world were living largely within the limits of their own experience. Longfellow and Irving, by their charming descriptions and



HOME OF LONGFELLOW AT CAMBRIDGE, MASS.

interpretations of historic events and persons and of the scenery of the mother-country, established the continuity of intellectual aspiration between the old and the new world; and once more the hearts of the colonists turned back to the places which their ancestors had loved.

Longfellow may be described as a poet of places and of persons; so often, and with so happy a touch did he bring old cities like Bruges and Nuremberg before the eye, and so constantly did he recall historic incidents and figures. His ample scholarship and his command of the poetic form were evidenced by his fine translation of Dante's "Divine Comedy." His strongest work is seen in some of his ballads and narrative poems: "Sir Humphrey Gilbert," "The Wreck of the Hesperus," "Paul Revere's Ride," "The Launching." Although not a great poem in any sense, "Evangeline" is a very sweet and poetic story in verse. Those who bring the most exacting standards to the judgment of poetry would probably agree in regarding three or four of his sonnets as his most artistic and original work. But the country cares most for his songs: "The Psalm of Life," "The Children's Hour," "The Bridge."

LOWELL THE SCHOLAR POET

There are many writers whose work has a permanent value, but who do not stand out as representative men of letters. Addison, for instance, although not a great writer, was in a striking way, by reason of his wide



HOME OF LOWELL AT CAMBRIDGE, MASS.

interests, his intelligent knowledge of his craft, and the dignity with which he upheld his profession, a representative man of letters. So in America was Lowell. All sorts of good fortune were his; and to him were given many kinds of talents, too many perhaps for his very highest success. He belonged to the old order in New England; an order which meant great simplicity, purity and dignity of character, and fine traditions of intellectual cultivation. He was born in the house in which he died; was graduated at Harvard, which was his near neighbor, and had opportunities of foreign travel of which he made the best possible use. He was a poet, a prose writer, a critic, a humorist and a diplomatist; and he was also in great crises, and by constant habit, a patriotic citizen.

His poetic career began early and lasted until the very end of his life. He was more distinctly a bookish man than Longfellow; and, though a profound believer in popular institutions and at times a passionate American, he was not so much a poet of the domestic affections as Longfellow. That he could write tenderly and beautifully of household experiences is proven by a group of poems, of which "The Changeling" may serve as a type. "The Vision of Sir Launfal," written

early in his career, was a confession of his faith, both as a poet and as an idealist. The "Commemoration Ode," which falls just short of being a great poem, reveals the patriot, the scholar and the singer in the full possession of his power, speaking on a great occasion and rising to the height of a great subject. The few lines in which he commemorates Lincoln register the high-water mark of his genius.

The future may regard humor as Lowell's greatest quality, and "The Biglow Papers" his most original and distinctive contribution to American poetry. They were written in a time of fierce discussion and rising passion; but their good-humored irony, expressed through the Yankee dialect and the Yankee shrewdness of comment, is never bitter and for that reason all the more effective. Lowell had a great love of the Yankee. He understood his character and had a ready command of his forms of speech. "The Courtin'" is in its way one of the most delightful achievements in American verse.

HOLMES POET OF SENTIMENT AND WIT

Lowell was a New Englander who became an American of national sympathies and ideas. Oliver Wendell Holmes was not only a New Englander, but pre-eminently a Bostonian; a man in whom the local genius flowered in the most perfect way. He himself described the class in which he was born as the "Brahmin" class of New England; the people of hereditary cultivation. He was born under the shadow of Harvard,



BIRTHPLACE OF HOLMES AT CAMBRIDGE, MASS.

was graduated from the university, began to study law, as did Bryant and Lowell; but during the few months which he gave to this study flashed out in a poem which made him popular in all parts of the country, "Old Ironsides,"—a passionate plea against the destruction of the frigate "Constitution."

Passing from the law to medicine, Dr. Holmes became an expert and was for thirty-five years a lecturer in the Harvard Medical School. Beginning with no other ambition than that of being an efficient physician, this versatile and fascinating Bostonian developed a number of rare gifts. He became a poet of sentiment and wit, a writer of psychological novels, and the founder of the kind of semi-fiction, semi-essay in which he called himself "the Autocrat." He wrote to Lowell that his life was never monotonous, and that he was a source of surprises to himself. Year after year at the reunion of his college class he appeared with a poem for the occasion; almost always witty, unhackneyed and fresh in feeling. His "The Chambered Nautilus" and "The Last Leaf" belong with the poems which American children learn by heart. "Dorothy Q.," a portrait of one of his ancestors, is a fine example of his ready wit and his tactful and happy phrase; while "The Wonderful One-Horse Shay" will long be a classic of American humor.

WHITMAN THE POET OF DEMOCRACY

Whitman's condition and career stand in striking contrast to those of the New England poets. Whitman had only the scantiest regular education, and was wholly outside the circle of intellectual and social influences which helped to shape the aims and fortunes of his fellow-poets. He was born on the outskirts of opportunity, so to speak. He attended a public school until his thirteenth year and then became a printer. His education came through observation, experience and human intercourse. He became later familiar with the best poetry; but was never in any sense a bookman. The resource of his later years was not reading, but talking. His knowledge of America was not derived from books, either of history or of literature, but from meeting people. A scholar's knowledge is, so to speak, perpendicular; it runs up and down. Whitman's knowledge was horizontal; it ran along the plane of his own age.

Whitman, like Bryant, was an elemental poet. The vastness of the landscape inspired Bryant; the vastness of the popular life liberated the genius of Whitman. His "Leaves of Grass" delighted a few people and shocked many more. There were long stretches of prose in it, but there were also passages of great imaginative power. He regarded himself as a singer of a new order, and he thought his poetry a new departure in verse-making. In this he was partly right and largely wrong.



BIRTHPLACE OF WHITMAN ON LONG ISLAND

In his versification he recalled much of the manner of the early bards or rhapsodists; in his view of life he was a radical Democrat, whose special note was the equality, not only in political opportunity, but in the authority of experience of all men. He was a broad rather than a lofty poet. He loved the comradeship of working men, the ferries, the streets, the omnibuses. He was a man in his shirtsleeves and is represented in his most characteristic early picture with his hands in his pockets and a certain air of swagger which he rarely lost; for he was an egoist and there was a good deal of pose about him. When he set about to work out his theories deliberately he wrote long catalogues which, like some parades, grow monotonous by reason of the unbroken and almost indistinguishable ranks that pass by.

In his most inspired moments he forgot his theories and showed a quality of imagination different from that of any other American poet; something vast and elemental, which conveys through his verse the sense of the great movement of things. In this quality of plastic imagination he holds the first place among American poets. Believing that all things were wholesome, and lacking the gift of reticence, his verse sometimes showed offensive violation of the privacy of nature. At his best, however, he was a man of extraordinary vigor of conception and extraordinary eloquence of phrase. It is too early to predict his final rank; but that he was an original force in American poetry must be evident to all who read the work of the younger poets of today, many of whom would not have written as they are writing had it not been for Whitman.

MAKERS OF AMERICAN POETRY

SUPPLEMENTARY READING

BOOKS ON AMERICAN POETS

Poets of America	<i>Edmund C. Stedman</i>
An American Anthology	<i>Edmund C. Stedman</i>
William Cullen Bryant (Men of Letters Series)	<i>W. A. Bradley</i>
John Greenleaf Whittier (Men of Letters Series)	<i>G. R. Carpenter</i>
Life of Whittier	<i>Bliss Perry</i>
Longfellow (American Men of Letters Series)	<i>T. W. Higginson</i>
Life of James Russell Lowell	<i>Horace E. Scudder</i>
Life and Letters of Oliver Wendell Holmes .	<i>J. T. Morse</i>
Walt Whitman, His Life and Works . . .	<i>Bliss Perry</i>

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Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue ten cents.

NEXT WEEK'S "MENTOR"

"WASHINGTON THE CAPITAL"

Six beautiful gravure pictures of the Capitol, The White House, The Library of Congress, Memorial Continental Hall, Pennsylvania Avenue and Mount Vernon.

Comment by Dwight L. Elmendorf, Lecturer and Traveler.

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Pictures We Love to Live with
Beautiful Women in Art
Mothers of Famous Men in Art
Landscapes of Summer
Great Masters of Music

Department of History

The Story of America in Pictures
Mighty Heroes of History: Napoleon
Among the Ruins of Rome
Abraham Lincoln, the Preserver of the Union
George Washington, Our National Hero

Department of Literature

Our Humorists
Our Novelists

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Historically Great Gardens

Department of Science

Panama Canal
Inspiring Inventions

Department of Travel

A Trip Around the World with Dwight Elmendorf
Washington, the Capital
Romantic Ireland
Scotland, the Land of Song and Scenery
London, the World's Metropolis
The Mediterranean
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The Capital
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- APR. 14, THE STORY OF AMERICA IN PICTURES—THE DISCOVERERS,
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- APR. 21, SCOTLAND, THE LAND OF SONG AND SCENERY,
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- APR. 28, CHERUBS IN ART,
Gustav Kobbé, *Author and Critic.*
- MAY 5—OUR HUMORISTS,
Burges Johnson, *Author of "Bashful Ballads," "Rhymes of Home," "Rhymes of Little Boys," etc.*

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No. 3

WASHINGTON THE CAPITAL

THE CAPITOL

THE WHITE HOUSE

LIBRARY OF CONGRESS

MEMORIAL CONTINENTAL HALL

PENNSYLVANIA AVENUE

MOUNT VERNON

By *DWIGHT L. ELMENDORF,*

Lecturer and Traveler

WASHINGTON, THE BEAUTIFUL," is a phrase that has in it something of patriotism, something of promise. We Americans cannot look upon Washington as we do on other cities. We see it first and foremost as our nation's Capital, and we celebrate the beauty that is truly there while condoning much else. The foreigner to whom this beauty is pointed out sees the beauty too, but the shabby spots that still exist do not escape his eye. His unbiased judgment pronounces Washington a city of growing beauty, with some of its promises still unfulfilled.

Washington has been in the course of construction since it was first planned in 1790. At that time the Continental Congress was holding its sessions in Philadelphia. It was important that the Government should have a local habitation of its own, and George Washington suggested the district now known as Columbia. This tract of ten miles square, on the

WASHINGTON THE CAPITAL

Potomac, was obtained by the Government from the States of Maryland and Virginia. At that time it seemed as though a central and convenient point had been selected, a fact curious enough when we look at the map of the United States today, and see territory stretching nearly three thousand miles west from Washington to the Pacific and less than one hundred miles east to the Atlantic.

THE STREETS AND AVENUES OF WASHINGTON

The plan of Washington was conceived by Major Pierre Charles L'Enfant, a French engineer and an officer in the American Army. In general the city plan may be described as a wheel laid on a gridiron. The Capitol is the hub of the wheel; from it radiate streets like spokes, and these streets are intersected by other streets laid in rectangular lines. This combination gives a varied effect in odd corners and open circles and squares that are picturesque and beautiful. The spokes of the great wheel are wide, well shaded avenues named after the States. The intersecting streets that run north and south are numbered; those that run east and west are named by the letters of the alphabet.

That, in brief, is the plan of Washington, but it is being modified by the superb building scheme of Mr. D. H. Burnham, the celebrated architect. In the Congressional Library there is a plaster model in miniature of what may be truly called "Washington the Beautiful." There we find a long parkway stretching from the Capitol to the Washington Monument, lined with splendid public buildings. As we look at this plan it is hard to believe



MODEL OF THE NEW WASHINGTON

WASHINGTON THE CAPITAL



THE UNITED STATES TREASURY

that the territory on which this noble city stands was once nothing but a piece of swampy woodland; but it is not so hard, perhaps, as it would have been for the citizen of that day to see in those low stretches the wonderful city that will be fully realized in our generation. Part of it at least was in the imagination of the first engineer and builders, for Washington was laid out from the start in ample dimensions. The people of that day found food in this for satire and Washington was called "The City of Magnificent Distances." Distances there were, then, and scarcely anything more. We have an interesting light on this from a distinguished source. This is what the poet, Thomas Moore, wrote of our seat of Government, as he saw it in 1804:

"An Embryo Capital, where Fancy sees
Squares in morasses, obelisks in trees,
Where second-sighted Seers the plain adorn
With fanes unbuilt and heroes yet unborn,
Though naught but woods and Jefferson they see,
Where streets should run and sages ought to be."

WASHINGTON OF INTEREST TO EVERYONE

Washington is so many things to visitors. It is one thing to the member of Congress; it is another thing to the foreign diplomatic officer and a far different thing to the regular resident—and to the thousands of visitors from all parts of the country and the world it is too many things to enumerate. Ask your friends who have visited Washington what has impressed them most. It will be interesting to note the varied answers you receive. The distinguished public citizen of your

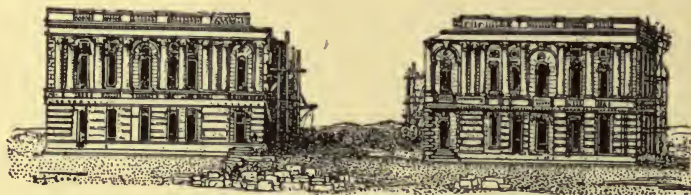
town may say, "The Capitol"; your literary friend, especially if artistic in taste, will no doubt say, "The Congressional Library"; the imaginative miss of eighteen may exclaim, "The Washington Monument first of all—cool, gray white in the morning, blue in the midst of mist, and rosy-tinted at sundown. The buildings are fine, but the Monument is a friend." The daughter of the American Revolution will naturally select first "Memorial Continental Hall," the palatial home that her patriotic society has founded. Others may mention the White House first, or some one of the great Department buildings; while many in whom the patriotic pulse beats strongly will answer without hesitation, "First of all Mount Vernon."

THE MAJESTIC CAPITOL

The wisdom and foresight of those who planned Washington is significantly shown in the choice of the position of the Capitol. There on its hilltop this impressive building is the observed of all objects in the city. Capitol it is in every sense, for it is the very head and forefront of Washington, and its towering dome, capped by Crawford's statue of Liberty, crowns and commands the whole city. The Capitol is a growth from a comparatively simple building, and it has taken seventy years to reach its present dimensions.

The total cost of construction and improvements, including the terraces and grounds, was something over fourteen millions—far less than that of several of our State capitols that have been erected since. The corner-stone was laid by Washington in 1793. Since then the work of the building has been carried on by many hands. The structure itself has passed through two fires, and it was finally completed in 1867, when it was pronounced a "Monument of Beauty," expressive in the best sense of the state of the arts at that time in this country.

In the minds of the thoughtful the spirit of things unseen haunts the Capitol. The old "Hall of Representatives," now "Statuary Hall," is a Chamber of Whispers. In the dome is a mysterious whispering



THE CAPITOL IN 1812



STATE, WAR AND NAVY DEPARTMENTS

gallery. But, to the student of American History, the whole of this wonderful building is filled with significant whispers. Every square inch of its floor has its historical interest. Could its walls give back all that they have heard, we could hear the story of the making of our nation in the words of its makers.

Recently the interior of the Capitol has undergone considerable rearrangement, owing to the completion of the magnificent new office buildings for members of the Senate and the House of Representatives, and the transferring of the offices, caucus and committee rooms that have for many years crowded the Capitol. These stately buildings were so planned that they would in no way detract from the architectural dominance of the Capitol, but help to make it still more imposing.

As we gaze at that superb East Front, our eyes scale the great sweep of ascending steps and we find at the right the Chamber of our Senate, at the left the Hall of our Representatives, in the center the Supreme Court, and above the whole structure the great dome on which the Statue of Liberty stands. There is our Government—the Legislative and the Judiciary. From the top of those steps we can look down Pennsylvania Avenue to the White House, the dwelling of the Executive.

THE WHITE HOUSE THE PRESIDENT'S HOME

The site of the White House was chosen by Washington and the building was designed by Hoban. The British burned it in 1814, and, when restored, it was painted white to cover the marks of fire. It is a tribute

WASHINGTON THE CAPITAL

to the taste and judgment of the architects that this simple*stately building holds its own among the mansions of our country even in this day of magnificent homes—while it is unique in the history, personal and political, that has been written into all its fine features.

There are certain rooms in the White House that are known to the public. There is the great East Room with its profusion of gilding and mirrors and rich chandeliers. Here, gorgeously arrayed assemblies have gathered on state occasions. There is the Green Room at the southern end, containing notable portraits of Presidents, and the Blue Room which bows out in the center of the colonnade of the south front. Besides these, the public is familiar with the state Dining Room and the Cabinet Room. In these apartments the social functions of our Government have taken place for nearly a century, varying in character according to the temperament and tastes of the Chief Executive that occupied them.

Recently it has been realized that the building is inadequate for all the purposes it has to serve and plans for a new White House have been drawn. No definite conclusion has been reached, for the plan is not an easy one to realize. The traditions of our present White House are not easy to transfer.



V I E W O F W H I T E H O U S E F R O M W A S H I N G T O N M O N U M E N T



STAIRCASE IN CONGRESSIONAL LIBRARY

CONGRESSIONAL LIBRARY THIRD LARGEST IN THE WORLD

The Library of Congress was originally in the Capitol, and it consisted in 1802 of only 3,000 books. These were destroyed by fire in 1814 and a new Library was started with the purchase of Thomas Jefferson's books. It is now the third largest library in the world.

It is not so much the collection, however, as the building itself that attracts visitors to Washington today. It is doubtful if there is any structure in the world that combines so many varied features of beauty. The building was begun in 1886 and completed in 1897. It is expressive, therefore, of all that is best in modern architectural and decorative art. The decorations are entirely the work of American architects, painters and sculptors, numbering in all more than fifty, so that the building is a magnificent exhibit and memorial of our native art and ability.

The Library has been referred to as a Museum of Literature and Art. The Library is a finer thing than this. It is one magnificent harmonious structure in which all the features bear a proper relation to the one great

WASHINGTON THE CAPITAL

dominating plan, which was to construct a national temple dedicated to the best in art and literature of our nation at the present time.

MEMORIAL CONTINENTAL HALL

Memorial Continental Hall, the marble mansion built by the Daughters of the American Revolution at a cost of \$700,000, occupies a position facing the park before the White House, where its noble structural features can be seen to the best advantage. Aside from the beauty of its design, there is much thought that has gone into its construction. The various features have been contributed in a spirit of loyalty and devotion by different State chapters of the society. The portico at the south is a memorial to the thirteen original States. It is supported by thirteen fine classic columns, each of which cost \$3,000. These were paid for by the thirteen States, and are named after the States in the order in which they entered the Union.

The building has a very handsome auditorium with galleries, seating nearly two thousand, and in this the annual conventions of the society are held. On the platform is a reproduction of the desk on which the Declaration of Independence was signed and of the chair in which the presiding officer, John Hancock, sat at the time of the signing.

There are a number of special State memorial rooms in the building, and a National Board Room, a Library, a collection of Revolutionary relics, a Banquet Hall, private Dining Room and a Rest Room. It has been the purpose, in all the work of construction and interior decoration of the building, to sound the patriotic note. And so, throughout this most interesting building, the visitor is greeted at every point with some material evidence of the love and devotion of the Daughters of the American Revolution.

PENNSYLVANIA AVENUE

The growth of Washington is illustrated in Pennsylvania Avenue. In the long stretch from the Capitol to the White House, or close by it, may be seen various landmarks of the past century. A few of the earliest buildings of the city—around which the aroma of historic association clings tenderly—are there; old shops and places of amusement, side by side with fine modern stores, sky-scraper office buildings, and luxurious new hotels.

Within the last few years these reminiscent buildings have grown less in number. According to the Burnham plan of Washington, Pennsylvania Avenue will skirt the long line of magnificent public build-

WASHINGTON THE CAPITAL

ings that will stretch from the Capitol to the Monument. Some of these buildings are already there. When this great plan is finally realized, Pennsylvania Avenue and the beautiful parkway paralleling it will be the very spine and marrow of Washington. All the important activities of the Capital find their source somewhere along its length. All the public functions select it for an avenue of expression.

Compared with the important streets of other cities in the world, Pennsylvania Avenue is not impressive. From Georgetown to the Capitol it is only four and a half miles long, and the important part of it, extending from the White House to the Capitol, is less than half that length. But in significance it has no rival. It is not simply a Washington Street; it belongs to the whole nation.

Every four years it is the scene of the great inaugural procession between the White House and the Capitol. It was there that the victorious Union forces, 230,000 in number, with many trophies of their campaigns, were reviewed at the close of the Civil War.

Writers in poetry and prose have celebrated the avenue in different terms. It has been called by some "the Artery of the Nation," and the name is not inapt, for through it pulses the vital energies of our Government.

MOUNT VERNON THE AMERICAN MECCA

A visit today to Mount Vernon is like a Sabbath in the American heart—a day set apart for sacred things. We feel the effect when we first enter the grounds. At the left of the lane is the old formal garden with its box maze, just as it was in Washington's time. At the right lies the wide expanse of tree-enclosed bowling green and the lawn with its old sun dial.

Everything at Mount Vernon is eloquent of Washington. All that is there was either his or bears some historic relation to him. The preservation of Mount Vernon was a noble public service, and the fine thought that inspired it is equaled by the taste with which the work has been done. While filled with relics of rare historic interest, it has the atmosphere not of a museum, but of home. In the house, the attached buildings and grounds, the spirit of Washington abides, and visitors, undisturbed by jarring influences, can enter into the home life of our first Commander-in-Chief and come to appreciate him as a man.

The priceless possessions in furniture, art, books, instruments and general household articles are too numerous to mention, let alone describe. As far as possible Mount Vernon has had its original contents restored; the other articles to be found there are of the time and illustrate the do-



TOMB OF WASHINGTON

mestic life of the day. And when the house and all its contents have been examined, and we have gathered from them a sense of intimate personal relation to Washington, we go down to the vine covered tomb, and, as we gaze through the iron gateway upon the marble sepulchres of George and Martha Washington we seem to feel their actual presence.

It is disturbing to think that, but for the splendid public spirit of one patriotic woman, Mount Vernon might not have been preserved for the American people. It was Miss Anne Pamela Cunningham who brought about the movement to preserve the place as a national memorial.

When Washington died in 1799 and Martha Washington in 1802, Mount Vernon descended to Bushrod Washington, a Justice of the Supreme Court. At his death in 1829 it passed through the hands of John Augustine Washington, then to his widow, and in 1855 to her son. It was his purpose to sell the place when Miss Cunningham secured an option. The task of securing the property was not easy. She was not able to interest Congress. She finally succeeded in arousing the women of the country, and "The Mount Vernon Ladies' Association of the Union" was formed. This Association bought the property in 1858, and, in the years since, have added to its possessions and have managed and cared for it, until it stands now the true "Mecca" for all who cherish the memory of "The Father of Our Country."

SUPPLEMENTARY READING

BOOKS ON THE CITY OF WASHINGTON

History of the United States Capital	. .	<i>Glenn Brown</i>
History of the Washington Monument		<i>Frederick L. Harvey</i>
The Story of Washington, the National Capital		<i>C. B. Todd</i>
Historic Towns of the Southern States	. .	<i>L. P. Powell</i>
Mount Vernon and Its Associations	. .	<i>B. J. Lossing</i>
Improvement of Washington City	. .	<i>Glenn Brown</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue ten (10) cents.

NEXT WEEK'S "MENTOR"

"BEAUTIFUL WOMEN IN ART"

Six beautiful gravure pictures of the Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Le Brun, Queen Louisa of Prussia, Madame Recamier, and Countess Zofia Potocka.

Comment by J. T. WILLING

Author of "Some Old Time Beauties," "Dames of High Degree."

The Associated Newspaper School

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The first issue of "The Mentor" tells of "Beautiful Children in Art." Six exquisite gravure pictures of children that are world famous, and Gustav Kobbé's delightful comment on them, make this issue one you will want to have.

The second issue of "The Mentor" is devoted to "Makers of American Poetry," with comment by Hamilton W. Mabie. He gives the busy American, in a few paragraphs, the essential characteristics of America's poets; Lowell, Longfellow, Whittier, Bryant, Holmes and Whitman. The gravure pictures should be in every home.

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Beautiful Women in Art
Mothers of Famous Men in Art
Landscapes of Summer
Masters of Music

Department of History

The Story of America in Pictures
Mighty Heroes of History: Napoleon
Among the Ruins of Rome
Abraham Lincoln, the Preserver of the Union
George Washington, Our National Hero

Department of Literature

Our Humorists
Our Novelists

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Historically Great Gardens

Department of Science

Panama Canal
Inspiring Inventions

Department of Travel

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Scotland, the Land of Song and Scenery
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The Mediterranean
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THE MENTOR

A Wise and Faithful
Guide and Friend



Beautiful Women in Art

DEPARTMENT OF FINE ARTS

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A TRIP AROUND THE WORLD with
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APR. 28, CHERUBS IN ART,
Gustav Kobbe, Author and Critic.

MAY 5—MAKERS OF AMERICAN HUMOR,
Burgess Johnson, Author of "Ballad Ballads," "Rhymes of Home," "Rhymes of Little Boys," etc.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

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No. 4

BEAUTIFUL WOMEN IN ART

THE DUCHESS OF DEVONSHIRE. By Thomas Gainsborough, 1722-1788

MRS. SARAH SIDDONS. By Sir Joshua Reynolds, 1723-1792

MADAME VIGÉE LE BRUN. By Herself, 1755-1842

QUEEN LOUISA OF PRUSSIA. By Gustav Richter, 1823-1884

MADAME RECAMIER. By Jacques Louis David, 1748-1825

COUNTESS ZOFIA POTOCKA. By Alexandre Kucharski, 1736-1820

By J. THOMSON WILLING

Author of "Some Old Time Beauties" and "Dames of High Degree"

WHAT is beauty? Can that quality, which gives pleasure to the eye as music gives pleasure to the ear, be analyzed and its lure be dissected and laid bare? Some have attempted it, but without success. There are laws of beauty, but there is much beauty that challenges law and defies analysis. Beauty in woman conforms not to laws, but is its own and only law. We may list and define the qualities that make beauty in woman, but even where these qualities are found beauty may be lacking. The Greek ideal of proportions for the human form can be given, the Italian rules for beauty may be recited, but with all that perfect beauty may not be attained. It is often the something so difficult to define that we call "personality" that is the crowning feature of woman's beauty. Though she may lack in much that the law of beauty

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demands, the spirit that animates her may make her a greater beauty in the eyes of others than many of her sisters better favored by Nature.

The service of beauty is in giving joy. Art's aim is to transmit that joy. If beauty gives joy, it is the duty of every woman to make herself as beautiful as possible and to retain that beauty as long as she can. It is her duty to her time. The beautiful women of France felt this, and many of them preserved their beauty and charm to an advanced age.

And the art in portraiture of any time is a lasting memorial to its fair women, in some cases a gallant celebration of them. The women of Reynolds' time may not have been more beautiful than those of other

periods of history, but his art has made us believe it. He was chivalric in that art, seeing grace where he might and charm where he could.

He put it this way: "Even in portraits the grace, and we may add the likeness, consists more in taking the general air than in observing the exact similitude of every feature." Fortunate indeed have been these six women, famous in their day for beauty, in the portrayers who proved

able to capture and express it. We have written record of the beauty of all of them, but words avail nothing without the painted record. The brush has given enduring life to charming personalities, otherwise lost in the past. Johnson said that portraiture was the truest historical painting. The Georgian period is alive for us in the works of Reynolds, Gainsborough, and Lawrence. We know in their portraiture the court and the life of the time as we could not know it from written history. Apart from the rendering of the personality of the sitter and showing the trend of taste, all these six portraits have the charm of intrinsic pictorial beauty. As pictures they delight and satisfy, as all great portraits should do without



SIR JOSHUA REYNOLDS
Painted by Himself



THOMAS GAINSBOROUGH
Painted by Himself

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any knowledge of the identity of the subject. Likeness, though a requisite in portraits, is not the only essential. There must be also such character of design as to make them agreeable pictures. Greek beauty was wholly a perfection of form and loveliness of lines. To these, painted portraiture adds color. Though Ruskin says: "Of all God's gifts to the sight of man, color is the holiest, the most divine, the most solemn," yet color is the least necessary in portraits—as is seen in the black and white reproductions of color work. Design, the arrangement of lines and the relation of forms, differentiates a great picture from a thousand others not counted great. An artist acquires a manner of doing things. He works through many years in such a way that his habit of thought and effort become known, and these gradually form a style. Years of rendering of grace, beauty, and dignity of life by Reynolds and Gainsborough are expressed in their pictures of Devonshire and of Siddons. Le Brun painted several portraits with the design of mother and child, but that of herself with her child "in the love-locked harbor of her arms" was the supreme result of her art finding in herself the most suited subject.

Interesting as they are as pictures, these portraits have added interest from the viewpoint of the careers of the people portrayed—all of them people who played notable parts in their time. Their beauty was a force. Georgiana, the dashing Duchess of Devonshire, was a power in politics and dominated the Whig court of Carlton House, the home of the Prince of Wales. On her death in 1806 the Prince remarked, "We have lost the best bred woman in England." "We have lost the kindest heart in England,"



THE DUCHESS OF DEVONSHIRE
From a Painting by Sir Joshua Reynolds

said her old friend and admirer, Charles James Fox. Wraxall wrote what is considered to be the best contemporary description of her: "The personal charms of the Duchess constituted her smallest pretensions to universal admiration; nor did her beauty consist, like that of the Gunnings, in regularity of feature and faultless formation of limbs and shape; it lay in the amenity and graces of her deportment, her irresistible manners and the seduction of her society. Her hair was not without a tinge of red, and her face, though pleasing, yet had it not been illuminated by her mind, might have been considered an ordinary countenance."

Reynolds painted her in her childhood, in the splendor of her youth, and again as a



MRS. SIDDONS
From a Painting by Gainsborough

young mother. Gainsborough's great portrait was painted when she was 27. Vivacity and joyousness in life gave her a much greater personal popularity than those noted beauties from Ireland, the Gunnings and the Luttrells, and of course her position aided her to outclass the Linleys, even though Eliza Linley married the brilliant Richard Brinsley Sheridan. In the tragic beauty of Mrs. Sarah Kemble Siddons the painter Reynolds found his greatest subject. Though some features did not conform to good standards, her manner and bearing were such as to offset all defects. Gainsborough's portrait of her is second only to his Devonshire. Lawrence painted upwards of fifteen portraits of her throughout her career. He was her great admirer and was engaged to a daughter who died. Her fame is as the greatest actress of the English stage. Her art cannot be shown, but the painter's art has preserved for us many a transcript of her potent loveliness.

In contrast to the illustrious Siddons' tragic mien is the delicate grace of Le Brun's beauty. Mme. Louise Elizabeth Vigée (Veegay), the daughter

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of a beautiful mother, was born in Paris in 1755 and died there in 1842. In all history there have been few more marvelous children, for at fifteen years she had such fame as an artist that the grand dames of Paris were thronging her studio. She was made a member of the Academy of St. Luke at 19 and of the Royal Academy at 27. She painted upwards of thirty portraits of Marie Antoinette, before the Terror caused her to leave France. They are the chief records of the beauty of that Queen. She traveled in Italy, painting everywhere she went. Her best known portrait is the one painted for the gallery in Florence, in which is hung only the portraits of great artists painted by themselves. She spent years in Russia, becoming identified with the court life there. Her beauty and ability made her welcome in Prussia and in England. She was a constant worker. At her death she left over 650 portraits and many landscapes.

Madame Le Brun records her first impression of Queen Louisa of Prussia, whose portrait she painted in 1801: "The charm of her lovely face, with its fine and regular features, her beautiful figure, neck and arms, and the dazzling whiteness of her complexion, everything about her surpassed my expectations. She was clad in deep mourning, with a head dress of wheat ears, black jet, which added still more to the brilliancy of her skin."

Princess Louisa of Strelitz was born in Hanover in 1776. Her aunt, Queen Charlotte of England, wished that she should marry the Prince of Wales, but her fate was that she should be consort of Prussia's King when that country suffered in its wars with Napoleon. Thackeray refers to her as "that famous Louisa who shares with Marie Antoinette in the last age the sad pre-eminence of beauty and misfortune." Goethe refers to this Queen's divine beauty, and we have record of the King's own impassioned description addressed to her: "I saw you standing in the entrance of the bower in a white dress, loosely covering your noble and charming figure, a gentle smile playing on your pure, sweet face,



MRS. SIDDONS
From a Painting in National Gallery, London
By Sir Thomas Lawrence



MRS. SIDDONS
From a Painting by Sir Thomas Lawrence

golden ringlets flowing down both sides of your rosy cheeks, and your head wreathed with the full and fragrant roses, which seemed to bend down upon you from the bower in order to kiss and adore you, your round white arms only half covered with clear lace sleeves and a full blown rose in your right hand, which you had raised to your waist. I beheld an angel of innocence and beauty. A true artist shall render and eternize that moment for me so that one day when we are gone our son 'may look up to the painting, and say, 'Such was my mother, when my father first saw her.'"

Another record of her at the time reads, "Glorious blue eyes beaming in the full fire of youth, enthusiasm, and happiness; a sweet

smile playing on her finely formed mouth with the ripe cherry lips. Her noble and pure forehead arose above a nose of classic regularity, and her figure, so proud and yet so charming, so luxurious yet so chaste, full of true royal dignity and winning womanly grace."

Richter's portrait painted long years afterwards is an idealized picturing of these written records and of several contemporary pictures of her. Noble lines mark its rendering and give the grace, majesty, and calm bliss of life. It makes its appeal largely from the same quality that commends the great Greek statue, "The Victory of Samothrace," that of poise and bearing. In these attributes she resembles Marie Antoinette, who was of royal carriage and who said it was well she was a queen, else that manner and bearing would be taken for insolence. That misfortune which was theirs shows in their faces. Indeed the element of sadness is desirable in great portrayals of beauty. "The sadness of the singer makes the sweetness of the strain" in art, as it does in poetry and music.

Madame Recamier (Ray-kä-myay), famous as being the most beautiful woman of her time, was, like Le Brun, the daughter of a beautiful mother, a blonde, lively, clever, and graceful. Her father, Jean Bernard, was a handsome man. She was born in Lyons in 1777, and was named Jeanne Francois Julie Adelaide. When but fifteen years of age she married the Paris banker, M. Recamier, who was twenty-seven years her senior. She is

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described shortly after her marriage as having "a figure flexible and elegant; a well poised head; throat and shoulders of admirable form and proportions; beautiful arms, though somewhat small; a little rosy mouth, pearly teeth; black hair that curled naturally; a delicate and regular nose, an incomparable brilliancy of complexion; a frank, arch face, rendered irresistibly lovely from its expression of goodness; a carriage slightly indicative of both indolence and pride."

Like Le Brun, she dressed very simply in white, varying its material, form, and trimmings. Greek simplicity in costume was her usual habit, so David's portrait was not a pose in garment but her usual garb. That goodness of face was a life long attribute, made more marked by a goodness of life. Her gracious manner drew to her most of the men of minds of her time. Some women were envious of her power, but no ill was spoken of her.

It was in 1800 that she sat for her portrait to David (Dah-veed'). This picture was not regarded as satisfactory by the artist and was set aside. It was sold in his effects in 1829, was bought by M. Charles Lenormant for 6,000 francs, and was disposed of by him to the Louvre (loovr) for the same sum. Shortly after it was painted, a commission was given to Gerard, who produced what is thought to be one of his most beautiful creations. This picture was given by Madame Recamier to Prince Augustus of Prussia, an ardent admirer, by whom it was returned to her thirty years afterward. It has been objected to as not truly expressive of Madame Recamier's bearing.

A friend wrote: "Though exquisitely beautiful, I always looked at it with pain and regret. It is not thus that a woman of pure mind and irreproachable life ought to be transmitted to posterity. The low morality and the coarse, depraved taste of the period, at which time this picture was painted, have tinged it with a character which is not satisfactory to those who loved her."

Her classic beauty inspired her friend Canova, the sculptor, to



MME. LE BRUN
From a Painting by Herself
In the Louvre



MME. LE BRUN
From a Painting by Herself
In the National Gallery, London

create a bust of her during her exile in Rome in 1813. Never a favorite of the Emperor, she was exiled by him for several years, because of her open friendship for many of the great thinkers opposed to the Empire, and chiefly for her intimacy with Madame de Staël (Stahl), who was a firm admirer and who once wrote, "I am listening to music that recalls your sweet face and those attractions you possess apart from your beauty."

She who is known as the beautiful Countess Potocka (Po-tots'-kah), was not of the Slavic type. The arched eyebrows, the large, lustrous eyes and the delicate mouth are not Polish, but Greek, and this lady was a native of Greece. She was first married at thirteen years to the French Ambassador to the Turkish Court. Her second marriage was to a Polish army man,

Count de Witt. Shortly afterward she married Count Szczesny (Felix) Pilawa Potocki from Tulczyn, born in 1752, the son of the Vogeвода of Kijou (Kiev) called popularly the King of Ukrainia. The Count's first wife was Gertrude Komorowska, a beautiful woman of a lower class, to whom her proud father-in-law objected as a member of the family. By his influence she was separated and sent in the convoy of Cossacks to Lemberg Convent, but was killed on the way.

The name of Count Felix Potocki (Po-tots'-kee) is hated in Poland, for he betrayed his country, as leader of the Confederation of Tavgonia. When he married Zofia, the beautiful Greek, he laid out a beautiful park for her on his estate Humar in Ukrainia, and called it Zofiofka. This was after the last partition of Poland in 1795. This place cost fifteen millions Polish guildens, not counting the work of his serfs. It was regarded in Poland as the eighth wonder in the world, and is described and celebrated in one of the best Polish poems, "Zofiofka," by Trembeck.

The portrait of the Countess was painted by Alexandre Kucharski, (Ku-kar-skee) a Polish artist born in 1736, and who died in 1820. He studied in Paris, and his work was French in manner. He painted portraits of the grand dames of the period in Poland and in France. One of his greatest pictures is of Marie Antoinette in prison.

BEAUTIFUL WOMEN IN ART

Madame Le Brun tells that when in Rome she painted the portrait of Countess Potocka very picturesquely, with her leaning against a mossy rock and behind her some waterfalls.

The Countess spoke of Potocki as "my third husband; but I think I will take up the first one again, who suited me better, although he is a regular scamp." When she was yet Madame de Witt, the Prince Potemkin, favorite of Catherine II., though in love with the famous beauty Princess Dolgorouki, also adored the lovely young Greek, who was somewhat vain of her charming face. That face has been affixed by art for all time, never to pass into nothingness.

The most appealing beauty in nature is usually that which passes most quickly; the rich, gleaming color of the flower, the glory of the sunset, the shimmer of light in the tawny skin of the tiger—all give delight in the beholding. As the highest beauty of all is the beauty of woman, that artist has best justified his art who records in all their charm the passing attributes which go to make up her beauty. The radiant eye, the glowing flesh, the contour of body, all pulsing with life and expressing a personality differing from a million other personalities, is the subject which the artist must transfix so that those who see the picture may feel the life and the lure of it.

Lanier, the poet, was fond of inverting the biblical phrase, "the beauty of holiness," into "the holiness of beauty." That mysterious quality in nature which we call beauty is indeed holy. We involuntarily bow before that divinity and do it reverence, and are grateful to such art as glorifies it and the artist by whose hand it is wrought.

"The joy of the hand that hews for beauty is the sweetest solace beneath the sun."



MME. RECAMIER
From a Painting by Francois Gerard in the Louvre

SUPPLEMENTARY READING

Gainsborough	<i>Sir Walter Armstrong</i>
Sir Joshua and His Circle	<i>Fitzgerald Molloy</i>
Sir Joshua Reynolds	<i>Sir Walter Armstrong</i>
Mrs. Sarah Siddons	<i>James Borden</i>
Life of Mrs. Sarah Siddons	<i>Nina Kinnard</i>
Life of Mrs. Sarah Siddons	<i>Thomas Campbell</i>
Souvenirs of Madame Vigée le Brun	
Vigée le Brun	<i>C. Haldane McFall</i>
Queen Louisa of Prussia and Her Times	<i>L. Mühlbach</i>
Madame Recamier	<i>Alys Hallard</i>
<i>From the French of Edward Herriot</i>	
Madame Recamier and Her Friends	
Memoirs and Correspondence of Madame Recamier	<i>Josephine M. Luyster</i>
<i>From the French of Madame Lenormant</i>	

QUESTIONS ANSWERED

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"ROMANTIC IRELAND"

Six beautiful gravure pictures of The Giants' Causeway, Blarney Castle, Thomond Bridge in Limerick, The Hill of Tara and Statue of St. Patrick, The Lakes of Killarney, and A Typical Irish Village.

A Trip Around the World with Dwight L. Elmendorf, Lecturer and Traveler.

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American Landscape Painters
The Madonna in Art
Statues with a Story

Department of History

The Story of America in Pictures

The Pioneers and Explorers
The Contest for North America
The Revolution

Department of Literature

Makers of American Novels
American Prose Writers

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Historically Great Gardens

Department of Science

Panama Canal
Great Bridges of the World
Conquest of the Peaks

Department of Travel

*A Trip Around the World with Dwight
Elmendorf*

London, the World's Metropolis
The Canals of Holland
Paris the Beautiful
Switzerland's Mountain Beauties
The Mediterranean
Egypt, the Land of History and Mystery

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HACKENSACK, N. J.

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VOL.1 MARCH 17, 1913 No. 5

THE MENTOR

A Wise and Faithful
Guide and Friend



Romantic Ireland
A Trip Around The World
With Dwight Elmendorf
DEPARTMENT OF TRAVEL

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CONTRIBUTORS

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| MAR. 24, MASTERS OF MUSIC,
W. J. Henderson, <i>Author of "What Is Good Music?" "How Music Developed," "The Orchestra and Orchestral Music," etc.</i> | APR. 21, SCOTLAND, THE LAND OF SONG
AND SCENERY,
A TRIP AROUND THE WORLD with
Dwight L. Elmendorf, <i>Lecturer and Traveler.</i> |
| MAR. 31, NATURAL WONDERS OF AMERICA,
A TRIP AROUND THE WORLD with
Dwight L. Elmendorf, <i>Lecturer and Traveler.</i> | APR. 28, CHERUBS IN ART,
Gustav Kobbé, <i>Author and Critic.</i> |
| APR. 7, PICTURES WE LOVE TO LIVE WITH,
James Huneker, <i>Author of "Iconoclasts—a Book of Dramatists," "Visionaries," "Egoists—A Book of Supermen," etc.</i> | MAY 5—MAKERS OF AMERICAN HUMOR,
Burges Johnson, <i>Author of "Bashful Ballads," "Rhymes of Home," "Rhymes of Little Boys," etc.</i> |
| APR. 14, THE STORY OF AMERICA IN
PICTURES—THE DISCOVERERS,
Albert Bushnell Hart, <i>Professor of Government, Harvard University.</i> | MAY 12, STORY OF AMERICA IN PICTURES,
THE PIONEERS,
Albert Bushnell Hart, <i>Professor of Government, Harvard University.</i> |

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"A Wise and Faithful Guide and Friend"

VOL. I

MARCH 17, 1913

No. 5

ROMANTIC IRELAND

A TRIP AROUND THE WORLD

With DWIGHT L. ELMENDORF

Lecturer and Traveler

GIANTS CAUSEWAY

BLARNEY CASTLE

THOMOND BRIDGE—LIMERICK

HILL OF TARA AND STATUE OF ST. PATRICK

LAKES OF KILLARNEY

A TYPICAL VILLAGE

IRISH character is more widely known than Irish scenery. They are equally attractive, however, as all travelers in Ireland know.

Ireland is a land of legend, richly colored and unsurpassed in beauty and dignity. And through all its myths and stories there run mingled threads of pathos and of humor. Ireland's treasured traditions tell in varied form a story of Irish nature, with its laughter and its tears. Her lighter songs are timed to the sprightliest measures; but these are not in the majority. Most of Ireland's national music is set in a pathetic minor key.

Irish literature and Irish songs are the natural expression of the character of the Irish people; and this national character has been shaped

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by a history full of bitter struggle from the beginning, and has been colored and sweetened by the poetic influence of a land filled with scenes of endearing and romantic beauty.

The minor note in Irish life seems to strike many travelers first. One has called Ireland "the strange, sorrowful Island of the Sea." Beaconsfield ascribed the vein of pathos in the Irish nature to the fact that Ireland was surrounded by a melancholy ocean. And yet had it not been for the long, hard years of national conflict, the geographical situation of Ireland and her scenic beauties, her stretches of rich soil and fair climate, would no doubt in the natural order of things have produced a somewhat different national character, and no one would have found the surrounding ocean "melancholy."

As a matter of fact the combination of ocean and cliff to be found along miles of the Irish coast offers scenes of surpassing beauty, and some of extraordinary geological interest. Among the most amazing of Nature's large experiments is the Giants Causeway.

A MARVEL OF NATURAL BEAUTY

This freak of nature presents an aspect so strange that it is difficult



LOOKING DOWN ON THE GIANTS CAUSEWAY

From this point the Causeway looks like a great floor paved with hexagonal stones. The so-called "Giants Organ" may be seen in the lower part of this picture at the right.

to find words to describe it. A great stretch of columns, fully 40,000 in number and all about twenty inches in diameter, thrust themselves up from the earth for acres before you. For nearly one hundred yards they run out into the ocean. The columns are the result of a curiously uniform cleavage, each one being five or six sided, and the sides being cut as evenly as if the Creator had carved them with a knife. The columns are not, as some suppose, all monolithic, *i. e.*, each one a vast single piece of stone. Many of them are jointed like a bamboo cane, the

joints resting one on top of the other, with ends fitted perfectly together by concave and convex surfaces.

How long this freak of nature has existed, who can tell? The stone is basalt, which is volcanic in origin, and geologists state that the cleavage has been caused by the cracking of the stones during a process of cooling, far back in some early geological age.

The legendary story of the origin of the Giants Causeway is known to most of us. It gives credit for its construction to the sturdy giant chieftain, Fin MacCoul. The legend tells us that Fin, having received a challenge from a Scottish giant, and wanting to make it easy for them to meet, built this Causeway

across the sea and won a victory over his Scottish rival that effectually quelled the latter's ambition and reduced him to submission.

Many tourists visit the Causeway every year. There are spots of great beauty there. Near the Causeway are the ruins of Dunluce Castle, a picturesque pile of towers with a most romantic history. Up along the cliffs at one point the columns of the Causeway rise far above the floor and present an appearance of organ pipes. Still above that are a number of tall, slender rocks called the "chimney tops." For those who will climb the heights, there is a view of great beauty. Far off in the ocean, but plain to sight, lies the Isle of Staffa, with its strange natural formation called "Fingals Cave." All about is the solemn splendor of the sea, and below lies the Causeway, looking from that point like a huge floor paved with hexagonal stones.

THE SHRINE OF IRISH WIT

Everybody knows what "blarney" means, and that it comes from kissing the Blarney Stone. Blarney Castle is the shrine of Irish wit.



THE WISHING CHAIR—GIANTS CAUSEWAY

Here is shown plainly the peculiar hexagonal formation of the columns which make up the Causeway. The stone on which the cap has been placed is called the Wishing Chair.

It has been so from the time of its building in 1446. Tradition tells us that Cormac MacCarthy, the great chieftain who built the castle, happened one day to save an old woman from drowning, in return for which she promised him a golden tongue that could persuade everyone with its eloquence, and could influence friends and enemies alike. This gift he could obtain, however, only by ascending to the keep of his castle and by kissing a stone in the wall. Cormac MacCarthy died; but his gift of eloquence apparently became "set" in the stone. There, within about five feet from the top of the castle, is the famous Blarney Stone, and it is kissed by thousands every year in the hope—altogether a harmless one—that Cormac MacCarthy's gift of golden speech may be extracted, at least in part.

Besides the interest in the Blarney Stone, a trip to Blarney is well worth while. The drive of a few miles from Cork to the village of Blarney is one of the most beautiful in all Ireland. The land is rolling, green, and fertile, and filled with interesting landmarks. Old Blarney Castle is an impressive structure of gray stone. From whatever point of view we look at it, we are impressed with its dignity and romantic beauty. To reach the Blarney Stone you enter the castle and climb the dark, damp stone stairway until you arrive at the top of the castle. It is not convenient nor easy to reach the stone. In former times it was the custom to let the visitor down by the heels; but a row of iron spikes prevents this now, and the pilgrim seeking the golden tongue must get down on his knees and stick his head through a square opening. The process requires a clear head and some courage.

The property of Blarney Castle remained in possession of the descendants of Cormac MacCarthy until 1689. It was then confiscated, and in 1702 Sir Richard Pyne bought the entire 1,400 acres for about \$15,000. Today, however, descendants of Cormac MacCarthy are still living as day laborers around the castle, and the old ruin is surrounded by traditions and legends. It is said that the Earl of Clancarty, who lost Blarney Castle at the time of the Revolution, threw all the plate into a certain part of Blarney Lake. Three of the MacCarthys know the hiding-place. When one dies he hands down the secret to another one of the family. Never, until a MacCarthy is again Lord of Blarney, will the secret be revealed—so the saying goes.

"WHERE THE RIVER SHANNON FLOWS"

Limerick, the "City of the Violated Treaty," lies just beyond the "Golden Vale" of Tipperary in County Limerick, Ireland. Here the River Shannon flows; for the city occupies both its banks and an

island in the stream. Limerick is said to have been visited by Saint Patrick sometime in the fifth century; but it first came into prominence after the Danes plundered it in 812. They made it their principal town in the kingdom of Limerick from then until they were driven out near the close of the tenth century.

The original part of the city, called Irish Town, was founded first on one bank of the Shannon. Then William de Burgo, to whose care Limerick was committed, founded the so-named English Town on Kings Island. Here he built a strong fort. During the thirteenth and fourteenth centuries the city was attacked time and again, and during the next three hundred years it grew to be one of the strongest forts in the kingdom. General Ireton captured the city in 1651.

William III. besieged Limerick in 1690, but without success, and the siege was ended by the Treaty of Limerick on October 3, 1691. The treaty was signed on Thomond Bridge. On the west end of this famous bridge is still preserved the Treaty Stone, placed there to commemorate the signing of the treaty.

TARA, THE HOME OF KINGS

The village of Tara is in County Meath, Ireland, and near it is the famous Hill of Tara, on which the statue of Saint Patrick stands. For many centuries the Hill of Tara was the home of Irish kings. There the great assemblies of the people were held, and there stands the Lia Fail, or "Stone of Destiny," on which the kings of Ireland were crowned. Irish history tells that Ireland, like England, was invaded a number of times. One of these invasions was from Greece, and it is said that this stone was brought from Greece by what was called the "tribes of the god Dana," and set up at Tara. They brought with them also the caldron of the Dagda, and the sword and spear of Lugaid Lamfada.

The Hill of Tara, rising 510 feet in the air, stands isolated, and upon it converge five highroads from different parts of Ireland. Six



ROSS CASTLE, KILLARNEY

Situated on Ross Island in the Lower Lake, this castle was for many years the fortress of the famous O'Donoghues. Its early history was bloody; but today, peaceful in its ivy-covered solitude, it presents anything but a warlike appearance.

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circular earthworks were built on its summit and sides, and inclosed by the largest of these is a flat-topped mound, which was the king's own. It is on this mound that the Stone of Destiny stands.

Tara has seen many historic events. Schools for military training, law, and literature were established at Tara about the middle of the third century by King Cormac Mac Art. In 980 the Danish power of Meath was overthrown in a battle there. The insurgents were defeated severely at Tara on May 26, 1798. Daniel O'Connell held one of his mass meetings in support of the repeal of the legislative union there on August 15, 1843.

But now:

“The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled.
So sleeps the pride of former days,
So glory's thrill is o'er,
And hearts that once beat high for praise
Now feel that pulse no more!”



MUCKROSS ABBEY

Muckross Abbey stands between the Lower Lake and the Middle or Torc Lake in Killarney. It was founded by the Franciscan Monks in 1400. The surrounding country is entrancingly beautiful.

THE LAKES OF KILLARNEY

Most romantic spot of of all in Ireland—Killarney. The Lakes of Killarney, Ross Castle, Muckross Abbey, Macgillycuddys Reeks, Mount Mangerton with the Devils Punchbowl, the Gap of Dunloe, the Ogham Cave of Dunloe, and Sweet Innisfallen—the breath of romance and beauty clings about the very names of these historic places.

It is in Killarney that the enthusiastic tourist falls naturally into poetry.

The very countryside exhales poetry, while Nature's gifts in beauty are bountiful. Historic ruins, serene lakes, fair islands, and precipitous mountains, castles, and monasteries, vine-clad and yew-shaded, a riotous growth of holly and arbutus in forests of beech and oak and fir and elm—all these make the region of Killarney the most entrancing spot in the British Isles.

Muckross Abbey, beautiful beyond description, stands on the eastern shore of Lough Leane. Away to the west of the lakes lies the famous Gap of Dunloe, and farther still the tallest mountains in Ireland, the Macgillycuddy Reeks.

From the palatial mansion of the Earl of Kenmare, whose estate adjoins the town of Killarney, a beautiful view of the Lower Lake may be had. On an island in this lake are the ruins of old Ross Castle, built many centuries ago by one of the famous O'Donoghues. This historic ivy-covered pile was the last stronghold in Munster to surrender to Cromwell's forces in 1652.

IRISH VILLAGE LIFE

We have told so far only of the country of Ireland; and so beautiful is it that the mind of the traveler loves to dwell on it, for he is enticed from one natural beauty to another in this fair land. Whether it be in the high mountain region of Killarney, or in the Golden Vale of Tipper-



THE LOWER LAKE, KILLARNEY

Lough Leane, or the Lower Lake, is studded with finely wooded islands, of which the largest is Ross Island, where stand the ruins of Ross Castle. On the island of "Sweet Innisfallen" are the ruins of an old abbey founded in 650 A. D., by Saint Finian, the leper. Here were written the Annals of Innisfallen.

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ary,—that most fertile tract, which is to Ireland what the Blue Grass region is to Kentucky,—there is always some allurement in Nature to attract the eye and invite the soul.

But Irish village life has its attractions too; for there we meet with the lovable Irish people. Warm in heart, genial in disposition, sincere in hospitality, it is in the village life that the simple types of people are to be met in whom the traveler will find greatest enjoyment. He should mingle with them, and let them show their homes and home life to him, which they will do with a friendly candor that will win his heart.

There is much that is picturesque in the villages. The humbler the conditions are, the more picturesque in some cases, and through the country in the smaller towns are to be found many interesting old houses and historic landmarks.

Much has been said and written about the towers of Ireland. There are about 118 of these altogether, twenty of them in a good state of preservation. These towers have been the subject of much discussion. They are the work of religious architects, and were built for sacred purposes. These towers are in the vicinity of churches or monasteries,



CHURCH AND ROUND TOWER, GLENDALOUGH

The Vale of Glendalough is in County Wicklow, Ireland. Scattered there are the ruins of a former monastic settlement, now called the "Seven Churches." The church is called Saint Kevin's Kitchen. The Round Tower is one of the finest in Ireland, is 110 feet high and 52 feet in circumference.

and were used as strongholds in time of need. Some were bell towers after bells came in.

GOLDSMITH'S DESERTED VILLAGE

It is well worth the traveler's while to visit a number of typical villages of Ireland, and no one should leave the country without having seen the "Deserted Village," made famous by the poet, Oliver Goldsmith. Many to whom the name of Goldsmith is a household word are unaware that the "Deserted Village," of which he tells in his gentle poem, actually existed and exists today.

Oliver Goldsmith's father was a Protestant curate in Ireland, and the family lived near Lissoy—now called Auburn. After Goldsmith grew up and had made his home in London, the old village fell into decay, and it was in ruins at the time he wrote his poem, though he did not actually



RUINS OF OLIVER GOLDSMITH'S HOME IN "THE DESERTED VILLAGE" OF AUBURN

*"There where a few torn shrubs the place disclose,
The village preacher's modest mansion rose."*

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revisit the spot. It was in busy London, far away from his childhood's home, that his mind turned lovingly to the scenes of his boyhood, and he sang of

"Sweet Auburn! loveliest village of the plain."

Auburn has been called the "very heart of Ireland," and it has come to be a pilgrimage place for those that have learned to love Goldsmith. Apart from an interest in the poet, there is enough to invite a traveler to the spot; for there is a bit of village, not "deserted," that affords entertainment sufficient to while away an afternoon.

These are but selections from the many beautiful spots of Ireland. Many books could be written without exhausting the subject. Perhaps the most eloquent expression of appreciation of the "Emerald Isle" is to be found in the utterance of one traveler:

"We began our tour of Ireland in a spirit of curiosity. We ended it in a glow of enthusiasm and love."



RUINS OF THE MILL, "DESERTED VILLAGE"

This, the "busy mill" beside the "never-failing brook" of Goldsmith's immortal poem, is now but a small pile of ruins. Its millstone, once so industrious, now lies buried forever in the ground at the door of the inn of "The Three Jolly Pigeons."

SUPPLEMENTARY READING

Shamrock Land	<i>Plummer F. Jones</i>
The History of Ireland	<i>Keating</i>
Literary History of Ireland	<i>Douglas Hyde</i>
Text Book of Irish Literature	<i>Eleanor Hall</i>
Social History of Ireland	<i>P. W. Joyce</i>
The History of Ireland, Ancient and Modern	<i>Martin Haverty</i>
Heroic Romances of Ireland, translated by .	<i>A. H. Leahy</i>
Ireland, Its Story	<i>S. C. Hall</i>
Ireland and Her Story	<i>Justin McCarthy</i>
Outline of Irish History from the Earliest Times	<i>Justin Huntly McCarthy</i>
Folk Tales and Fairy Lore in Gaelic and English, collected from oral traditions by .	<i>James Macdougall</i>

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NEXT WEEK'S "MENTOR"

"MASTERS OF MUSIC"

Six beautiful gravure portraits of Richard Wagner, Beethoven, Haydn, Mozart, Handel and Bach, with interesting and informing comment by

W. J. HENDERSON, *Critic and Author*

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In the fourth issue of "The Mentor" you have a delightful article on "Beautiful Women in Art," by J. T. Willing. You get from Mr. Willing's text and from the exquisite gravure pictures a vivid and pleasing impression of the beauty and charm of the Duchess of Devonshire, Queen Louisa, Countess Potocka, Madame Le Brun, Madame Recamier and Mrs. Siddons.

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SOME OF THE SUBJECTS SCHEDULED

Department of Fine Arts

The Wife in Art
American Landscape Painters
The Madonna in Art
Statues with a Story

Department of History

The Story of America in Pictures

The Pioneers and Explorers
The Contest for North America
The Revolution

Department of Literature

Makers of American Novels
American Prose Writers

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Historically Great Gardens

Department of Science

Panama Canal
Great Bridges of the World
Conquest of the Peaks

Department of Travel

*A Trip Around the World with Dwight
Elmendorf*

London, the World's Metropolis
The Canals of Holland
Paris the Beautiful
Switzerland's Mountain Beauties
The Mediterranean
Egypt, the Land of History and Mystery

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VOL.1 MARCH 24, 1913 No. 6

THE MENTOR

A Wise and Faithful
Guide and Friend



Masters of Music

DEPARTMENT OF FINE ARTS

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FORTHCOMING ISSUES

- | | |
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| MAR. 11, NATURAL WONDERS OF AMERICA,
A TRIP AROUND THE WORLD with
Dwight L. Elmendorf, <i>Lecturer and Traveler</i> | APR. 22, CIVILIZATION IN ART,
Gustav Kuhnle, <i>Author and Traveler</i> |
| APR. 7, PICTURES WE LOVE TO LIVE WITH,
James H. Hensley, <i>Author of "Fountain-heads,"
"Best of Dramatists," "Fountain-heads," "Fountain-heads,"
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Barnes J. Hensley, <i>Author of "Barnes J. Hensley,"
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Albert Bushnell Hart, <i>Professor of Government,
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| APR. 21, SCOTLAND, THE LAND OF ROSES
AND SCENERY,
A TRIP AROUND THE WORLD with
Dwight L. Elmendorf, <i>Lecturer and Traveler</i> | MAY 19, IZMIRAN
A TRIP AROUND THE WORLD with
Dwight L. Elmendorf, <i>Lecturer and Traveler</i> |

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

NEW YORK, MARCH 24, 1913

No. 6

M A S T E R S O F M U S I C

By *W. J. HENDERSON,*

Author of "What Is Good Music," "How Music Developed," "The Orchestra and Orchestral Music."

JOHANN SEBASTIAN BACH, 1685-1750

GEORGE FREDERICK HANDEL, 1685-1759

JOSEF HAYDN, 1732-1809

WOLFGANG AMADEUS MOZART, 1756-1791

LUDWIG VAN BEETHOVEN, 1770-1827

RICHARD WAGNER, 1813-1883

IF any student, historian, or critic of the art of music were asked to select the names of the six greatest masters, he would indeed find himself confronted with a formidable task. Music has developed so many forms and found so many avenues of expression for the varied moods, emotions, and even aspirations of humanity, that no one master has been able to be supreme in them all. Some have led in the domain of instrumental composition, but have had to yield the palm to others in the treatment of vocal forms, and even within the field of vocal music some have been superior in the simple song, while others have achieved their distinction in writing for great choruses, or for the favored singers of the operatic stage.

But no student or historian would quarrel with the choice of the six names set forth as those of leading masters of musical art. These six men

are Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Richard Wagner. Each of these had his special distinction, his particular field; though all of them, except Wagner, made important contributions to other departments. Wagner alone will go down to posterity as a composer whose productiveness was confined almost exclusively to one kind of



BACH AT HOME

music, and whose fame rests entirely upon it. This restriction of activity was not wholly the outcome of the composer's particular bent, but of artistic conditions naturally brought about by the process of evolution in intellectual labor. Specializing is the tendency of later years, and no composer of today would think of undertaking to rival Bach in the amazing diversity of his creations. Perhaps the note here suggested may help us to bring our thoughts into harmony with the entire subject.

BACH THE GENIUS OF THE ORGAN

All musicians have expressed the profoundest admiration for the marvelous fecundity of Bach's genius. He is the musician of musicians, the master of masters. But we must not forget, as has been noted, that generalization was more facile in his day than in ours. Furthermore, in examining his compositions, although they range from the

simplest song through practically every form of instrumental and vocal composition except opera, we find that as far as these forms were developed in his day, they are all in general construction founded on the language of the organ. Bach was a mighty master of the organ, and his method of composition for groups of instruments and voices was closely allied to that followed in his day in writing for organ and voice.

In building up his system, Bach sounded all the depths of musical science, and originated an amazing number of technical laws upon which the art of all subsequent musicians has had to rest. In doing this he was nevertheless able to compose music which for intimacy of expressiveness and lofty melodic beauty has never been surpassed. The supreme product of his genius is an oratorio called "The Passion According to St. Matthew," a musical setting of the story of the Savior's last days and the Crucifixion. In other settings of the same history he also wrote noble music; and again in his "Christmas Oratorio" Bach's music is characterized by its complete want of elements of brilliant effectiveness. It was born in the organ loft, and it belongs to the atmosphere of the church. It shrinks from the glow and glitter of the concert stage; but it has to be performed there in order that we may hear it at all.

HANDEL THE MASTER OF THE ORATORIO

Handel, who was a contemporary of Bach, born in the same year, 1685, and dying nine years later, in 1759, spent most of his life in composing Italian operas for theaters in Germany and London. After meeting with many failures he finally turned away from the theater and devoted his genius to the oratorio. It was then that he composed the great work by which he is known to all the world, namely, "The Messiah," produced in Dublin, Ireland, in 1742. Handel's opera airs are often heard in the concert room; though the works as a whole have disappeared from the stage. These airs are distinguished by melodic beauty and elegance of style, and by exquisite suitability to the singing voice.

But in his oratorios, especially his masterpiece, "The Messiah," the airs have all the best qualities of his opera music, together with a noble and tender embodiment of religious emotion. The choruses are colossal in the effects produced by the treatment of voices in masses. Here Handel rivals Bach in his application of the speech of the organ to a new instrument. But there is this radical difference between the two, that while Bach never thought of the public, Handel never forgot it. Trained in writing for the stage, Handel always considered how a musical number would influence an audience, and in "The Messiah" his skill in pre-



THE CHILD HANDEL

paring grandiose effects for his hearers is such that we are lost in admiration. In this one exercise of his art Handel stands alone and supreme.

HAYDN THE FATHER OF THE SYMPHONY

Haydn's claim to a place among the immortals rests on his symphonies and quartets. He wrote two lovely oratorios, "The Creation" and "The Seasons," and also operas, now buried; but none of these works would place him in the forefront. Nor are his symphonies comparable in depth and breadth with those of later masters; but they were the first in which the principles of symphonic construction were clearly set forth. It was in these compositions also that the fundamental laws of writing for the orchestra independent of voices were demonstrated. Haydn's symphonies were made for a small orchestra, and in the beginning were really chamber music compositions; but later he wrote works designed for public concert performance. His string quartets were the earliest which have retained their place in the concert room, and from them all subsequent composers have deduced their first principles.



HAYDN CROSSING THE NORTH SEA

Haydn thus laid the foundations of both orchestral and chamber music. In his compositions the differentiation between the methods of construction demanded by works on the organ idioms and those intended for delivery by bodies of orchestral instruments, whether large or small, is first unmistakably set forth. In this respect Haydn was a creator. But it must be added that his music is beautiful and lovable in itself, or otherwise it might have to be classed merely as the illustration of a method. Many of the symphonies and string quartets are still played, and they give delight to all unjailed ears.

MOZART THE GLORIOUS BOY IN MUSIC

Mozart was born and died within the life of Haydn. In his brief life (1756-1791) he advanced the methods of writing symphonies and string quartets so much that Haydn, who was at first his master, in the end came to learn from him, and he also revolutionized the opera. Mozart's fame today rests upon his last three symphonies, his more important string quartets, and most of all upon his principal operas, "Don Giovanni," "The Marriage of Figaro," and "The Magic Flute." His greatest work is undoubtedly "Don Giovanni," which is the noblest

M A S T E R S O F M U S I C

opera written in the form and style antecedent to those introduced by Wagner.

Mozart was the first opera composer to achieve clear and convincing characterization in music. His *Don Giovanni*, *Leporello*, *Donna Anna*, and *Zerlina* are perfect portraits in dramatic music. So again are his



A CONCERT BY MOZART

Figaro, *Cherubino*, and *Susanna* in "The Marriage of Figaro." Earlier composers of Italian opera made all their personages sound very much alike. After Mozart musical characterization was always attempted; for he had shown the way.

In the treatment of concerted numbers, notably the finales of acts, Mozart again set up methods original and influential upon the whole subsequent development of operatic art. Wagner's finale in the second act of "Die Meistersinger" rests heavily upon the lessons taught in the great ballroom finale of "Don Giovanni." With all his other qualities, Mozart had a marvelous gift of melody. His music flows as easily as a great river, and always possesses the clarity and brilliance of sunlight. This spontaneity of invention was born in him. He was a composer at six, and had an opera produced at thirteen. "The Glorious

Boy," Rubinstein well called him.

BEETHOVEN THE SUPREME MASTER

Beethoven's place in music is established by his nine great symphonies, his string quartets, his piano sonatas, and his one opera. All these proclaim a supreme master and teach new lessons. It was Beethoven who found in instrumental music a vehicle for the communication of great ideas and even doctrines. Earlier composers had been content to treat the symphony as a succession of movements with broad general contrasts in melodic content and in sentiments; but Beethoven did not hesitate to dedicate this form to the publication of the profoundest of human emotions. He made the symphony the medium for the expression of those more overwhelming feelings which are best understood as the common joys, sorrows, and hopes of mankind.

His fifth symphony, for example, delineates the struggle of man against opposing fate, and the ultimate triumph of the human will and intellect. The only hint given to us of the composer's intent was contained in his own remark about the tremendous opening of the first four notes. "Thus," he said, "Fate knocks at the portals." The ninth symphony, which calls in the aid of text and vocal song in its last movement, is a stupendous musical version of the fight of man for happiness and his victory in the end. The seventh symphony was called by Wagner "The Apotheosis of the Dance"; while the third, known as the "Eroica," was originally designed to be a celebration of the glory of Napoleon. But Beethoven, who was a democrat to the core, could not tolerate Napoleon's assumption of the purple, and therefore changed the title page of his work.

It will be understood from these statements that the significant, indeed revolutionary, achievement of Beethoven was the transformation of instrumental composition from the state of music for the sake of pure



MOZART AT THE ORGAN



BEETHOVEN COMPOSING

musical beauty to that of music with a message and a mission. He was the connecting link between what are known as the classic and romantic schools of musical art. The classic masters strove for perfect beauty, and regarded the formal construction of their works as a paramount issue. The romantic writers demanded the right to alter established forms according to the needs of the idea present at the instant.

Their doctrine was that the content was the vital element, and that it should dictate the form. Beethoven stood at the end of the classic school and the beginning of the romantic. He composed his mighty symphonies, his piano sonatas, and his string quartets in the old classic form developed by the searchers for perfect musical beauty; but he demonstrated that this form could be

made the medium for the communication of the profoundest thoughts fitted for musical expression.

WAGNER THE CREATOR OF MUSIC DRAMA

Richard Wagner's special claim to a place among the Titans of music rests upon his adaptation of some of the methods of the Greek dramatists to the modern opera. What had been a mere amusement in the hands of the Italians of the early part of the last century was elevated by Wagner to the condition of a universal artwork founded upon thoughts common to mankind as preserved in the mythologies of great races. Wagner built his musical dramas on the legends of the Norse and Teutonic peoples. He developed the ethical doctrines far beyond their original state, and in some of his works preached in matchless accents the saving grace of woman. He treated in one series of operas the Christian legends modified and developed in the stories of his "Tannhäuser," "Lohengrin," and "Parsifal," and in another series the splendid Pagan fables were utilized in his "Flying Dutchman," "Tristan und Isolde," and "Ring of the Nibelung." He also wrote a superb musical comedy, "Die Meistersinger," in which, while depicting the manners of a period of German history, he satirized the tendency of classicists to reject new and beautiful ideas conveyed in unfamiliar forms.

M A S T E R S O F M U S I C

In creating the musical medium for these extraordinary lyric dramas, Wagner overset most of the evil practices which had twined themselves about the operatic art. He delivered it from a lamentable slavery, and, by wedding it to the poetic soul of the text, raised it to the blessed estate of a truly artistic wedlock. One does not hear in the Wagner drama music devised merely to tickle the ear, but rather a ceaseless flow of melody and harmony. Wagner insisted upon the organic coöperation of all the arts of the stage, poetry, scenic illusion, action, and music. His aim was the creation of the most potent and convincing dramatic realization of the splendid ideals found in the poetic bases of his dramas. He therefore originated a new vocal style, a new magnificence of orchestral utterance, a new tradition of operatic action.

His works were so stupendous in thought and execution that at first they antagonized the slothful operatic public; but in time they conquered the world, and for at least twenty-five years no one has composed an opera—as if Wagner had not existed. He was without question the greatest master of the lyric drama that ever lived, and his methods have revolutionized the whole domain of music, just as did those of Beethoven.

It will be seen from the foregoing review of the principal achievements of these six masters of music, that each of them was an originator of a method of creating beauty. Bach showed how to scale the loftiest



WAGNER'S OPERA HOUSE AT BAYREUTH



WAHNFRIED, THE HOME OF WAGNER AT BAYREUTH

heights of expression attained by music conceived in the style of utterance developed by centuries of ecclesiastic thought.

Handel led this land of music beyond the limits placed upon it by the sanctuary, and imparted to it the more liberal, if less sacred, accents of public eloquence.

Haydn showed men how to write instrumental music that should give delight not only by the fluent sweetness of its melodies, but by the ingenuity of its formal construction.

Mozart taught composers for the stage how to give their mimic personages character, and to find in the tone art an unerring delineator of the emotions of the drama.

Beethoven set instrumental music on a new footing, and made possible a method of mood communication undreamed by Haydn.

Wagner seized upon the opera, which had been little more than a public amusement, and made of it a splendid art creation, whose eloquence appeals to all classes, all races, and all nations. It is not difficult to see how these six men have enriched human life, and what a debt of gratitude the world owes them.

SUPPLEMENTARY READING

BOOKS ON MUSIC

Johann Sebastian Bach	<i>C. H. H. Perry</i>
Handel	<i>R. A. Streatfeild</i>
Haydn	<i>J. C. Hadden</i>
Mozart	<i>F. Gehring</i>
Beethoven and His Nine Symphonies .	<i>Sir George Grove</i>
Richard Wagner, His Life and His Dramas	<i>W. J. Henderson</i>
The Music Dramas of Richard Wagner .	<i>Albert Lavignac</i>
How to Listen to Music	<i>H. E. Krehbiel</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of The Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue ten cents.

NEXT WEEK'S "MENTOR"

"NATURAL WONDERS OF AMERICA"

A TRIP AROUND THE WORLD

with Dwight L. Elmendorf, Lecturer and Traveler

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The second issue of "The Mentor" is devoted to "Makers of American Poetry," with appreciative comment by Hamilton W. Mabie on Lowell, Longfellow, Whittier, Bryant, Holmes and Whitman. The gravure pictures should be in every home.

In the third issue of "The Mentor" Dwight L. Elmendorf begins his personally conducted Trip Around the World. He starts in Washington, and he gives a vivid and interesting description of the Capital city, with fine gravure pictures.

In the fourth issue of "The Mentor" you have a delightful article on "Beautiful Women in Art," by J. T. Willing. You get from Mr. Willing's text and from the exquisite gravure pictures a vivid and pleasing impression of the beauty and charm of the Duchess of Devonshire, Queen Louisa, Countess Potocka, Madame Lebrun, Madame Recamier and Mrs. Siddons.

"Romantic Ireland" is the subject of the fifth number of "The Mentor." It is the second of Dwight L. Elmendorf's illustrated descriptive talks in his Trip Around the World with Mentor readers.

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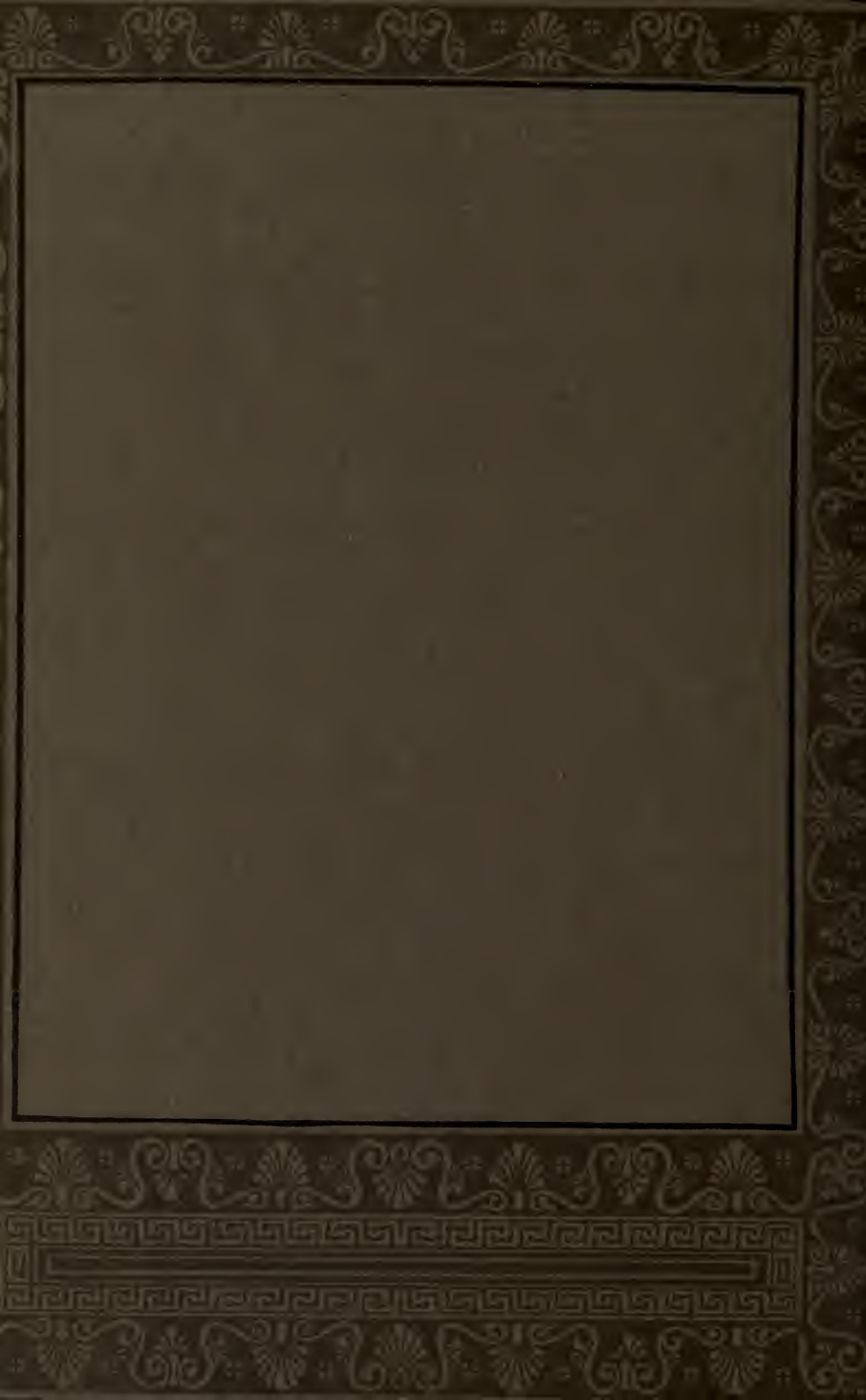
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VOL.1.

MARCH 31 1913

No.7

THE MENTOR

A Wise and Faithful
Guide and Friend



Natural Wonders of America
A Trip Around The World With
Dwight L. Elmendorf
DEPARTMENT OF TRAVEL

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Burgess Johnson, <i>Author of "Barbful Ballads," "Rhymes of Home," "Rhymes of Little Boys," etc.</i> |
| APR. 14, THE STORY OF AMERICA IN PICTURES—THE DISCOVERERS,
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A TRIP AROUND THE WORLD with Dwight L. Elmendorf, <i>Lecturer and Traveler</i> |
| APR. 28, CHERUBS IN ART,
Gustav Kobbé, <i>Author and Critic.</i> | MAY 26, STATUES WITH A STORY, Lorado Taft, <i>Sculptor.</i> |

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

NEW YORK, MARCH 31, 1913

No. 7

NATURAL WONDERS OF AMERICA

By DWIGHT L. ELMENDORF

Lecturer and Traveler

NIAGARA FALLS

GRAND CANYON OF THE COLORADO

GIANT GEYSER

YELLOWSTONE FALLS

GARDEN OF THE GODS

BIG TREES OF CALIFORNIA

THE native American can with justice and with literal meaning say, "There's no place like home"; for, while each country contains much of peculiar interest, and scenery of great beauty, there is no country on the globe which comprises within its own borders so much of varied interest, so many astounding examples of Nature's handiwork, as America.

It was a new world of wonders that Columbus opened up in 1492. One by one these wonders have been disclosed in the course of four hundred years of development and exploration. The greatest of all, the Grand Canyon of Colorado, was not made known until 1869.

The first landing of Columbus was the key that opened a continent on which Nature had set her richest display of marvels. Even a partial statement of them is impressive. Cortés revealed the wonders of an ancient civilization in Mexico. Cartier discovered the splendors of the St. Lawrence River. De Soto disclosed the vast stretch of the Mississippi. Darby Field tempted the wrath of the Great Spirit that brooded on the summit of Mount Washington, when, in 1642, he led a

NATURAL WONDERS OF AMERICA



THE NATURAL BRIDGE, VIRGINIA

band of Indians on a trip of exploration through the White Mountains.

A LAND OF MANY WONDERS

Father Hennepin came upon the Falls of Niagara in 1678, and from a position now known as Hennepins Point he first viewed the majesty of the "Thundering Waters." He described them as "a vast and prodigious Cadence of water, which falls down after a surprising and astounding manner, insomuch that the Universe does not afford a Parellel. . . . The Waters which fall from this horrible precipice do foam and boyl after the most hideous manner imaginable, making an outrageous Noise, more terrible than that of Thunder; for when the Wind blows out of the South, their dismal roaring may be heard more than fifteen leagues off."

The Yosemite Valley was first seen by white men in 1851, when a small company of soldiers, when pursuing Indians, came upon it suddenly. What is now the Yellowstone National Park was opened up by the Washburne expedition in 1870, although the trappers and traders had taken East stories of that wondrous region since 1830. The Grand Canyon of the Colorado, reckoned now by many as Nature's most stupendous work, was made known in 1869 by Major Powell, an officer in charge of a government exploration party.

And this brief statement takes no account of America's vast mountain ranges, which include some of the loftiest peaks of the world, the great fresh water lakes, the Shoshone Falls, the Mammoth Cave, the Caves of Luray, the Natural Bridge, the Palisades, and the countless mineral springs with their varied healing properties.

NIAGARA, THE WORLD'S GREATEST FALLS

Of all these wonders, the most widely known is Niagara. The Grand Canyon, the Yosemite, and the Yellowstone display their beauties on a far greater scale and paint them in a richer palette of colors; but Niagara adds to its beauty an impression of gigantic power, conveyed by

NATURAL WONDERS OF AMERICA

the great volume and deep thunder of its falling waters. Who can describe Niagara? Many have tried it. Sir Edwin Arnold has done it in words that linger in the mind almost as vividly as the memory of Niagara itself:

"Before my balcony the great cataract is thundering, smoking, glittering with green and white rollers and rapids, hurling the waters of a whole continent in splendor and speed over the sharp ledges of the long, brown rock by which Erie, 'The Broad,' steps proudly down to Ontario, 'The Beautiful.'

"The smaller but very imposing American Falls speaks with the louder voice of the two, because its coiling spirals of twisted and furious flood crash in full impulse of descent upon the talus of massive boulders heaped up at its foot.

"The resounding impact of water on rocks, the clouds of water-smoke, which rise high in air, and the river below churned into a whirling cream of eddy and surge and backwater, unite in a composite effect, at once magnificent and bewildering.

"Far away Niagara River is seen winding eagerly to its prodigious leap. You can discern the line of the first breakers, where the river feels



LOWER RAPIDS, NIAGARA RIVER



ROCK OF AGES AND CAVE OF THE WINDS
Niagara Falls

the fatal draw of the cataracts, its current seeming suddenly to leap forward, stimulated by mad desire, a hidden spell, a dreadful and irresistible doom.

"Far back along the gilded surface of the upper stream these lines of dancing, tossing, eager, anxious, and fate-impelled breakers and billows multiply their white ranks, and spread and close together their leading ridges into a wild chaos of racing waves as the brink is approached. And then, at the brink, there is a curious pause—the momentary peace of the irrevocable. Those mad upper waters, reaching the great leap, are suddenly all quiet and glassy, and rounded and green as the border of a field of rye, while they turn the angle of the dreadful ledge and hurl themselves into the snow-white gulf

of noise and mist and mystery underneath.

"There is nothing more translucently green, nor more perennially still and lovely, than Niagara the greater. At this, her awful brink, the whole architrave of the main abyss gleams like a fixed and glorious work wrought in polished aquamarine or emerald. This exquisitely colored cornice of the enormous waterfall—this brim of bright tranquillity between fervor of rush and fury of plunge—is its principal feature, and stamps it as far more beautiful than terrible. Even the central solemnity and shudder-fraught miracle of the monstrous uproar and glory is rendered exquisite, reposeful, and soothing by the lovely rainbows hanging over the turmoil and clamor.

"From its crest of chrysoprase and silver, indeed, to its broad foot of milky foam and of its white-stunned waves, too broken and too dazed to begin at first to float away, Niagara appears not terrible, but divinely and deliciously graceful, glad and lovely,—a specimen of the splendor of

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water at its finest,—a sight to dwell and linger in the mind with ineffaceable images of happy and grateful thought: by no means to affect it in seeing or to haunt it in future days of memory with any wild reminiscences of terror or of gloom.”

NATURE'S GREATEST GORGE

Although the Grand Canyon of the Colorado has been known for only about forty years, the accounts of it have stirred the imagination to such an extent that the visitor goes there with his eyes and mind open and prepared for striking and unusual things. But he cannot be fully prepared for what he actually does see, no matter how familiar he may be with it in its picture form, or how many glowing descriptions of it he may have heard. The Colorado River is formed by the junction of the Green and Grand Rivers, and flows southward till it is joined by the Little Colorado of Arizona. From this point the river bends westward, and for more than two hundred miles flows through the Grand Canyon. The cliffs on each side attain a height of from four thousand to six thousand feet above the stream, the northern rim higher than the southern. The width of the Canyon varies from fifteen to eighteen miles, and in this vast space, sculptured by the wear of the Colorado River through countless centuries, an astounding monumental work has been wrought.

“THE DIVINE ABYSS”

“It is beautiful—oh, how beautiful!” exclaims John Burroughs, in describing the Grand Canyon. “But it is a beauty that awakens a feeling of solemnity and awe. We called it the ‘divine abyss.’ It seems as much of heaven as of earth. Go out to O’Neils or



COLORADO RIVER GRAND CANYON



BRANCH OF THE GRAND CANYON

Hopi Point, and as you emerge from the woods you get glimpses of a blue or rose-purple gulf opening before you. The solid ground ceases suddenly, and an aerial perspective, vast and alluring, takes its place; another heaven, countersunk in the earth, transfixes you on the brink. 'Great God!' I can fancy the first beholder of it saying, 'What is this? Do I behold the transfiguration of the earth? Has the solid ground melted into thin air? Is there a firmament below as well as above? Has the earth's veil at last been torn aside, and the red heart of the globe been laid bare?' If this first witness was not at once overcome by the beauty of the earthly revelation before him, or ter-

rified by its strangeness and power, he must have stood long, awed, spellbound, speechless with astonishment, and thrilled with delight. He may have seen vast and glorious prospects from mountaintops, he may have looked down upon the earth and seen it unroll like a map before him; but he had never before looked *into* the earth as through a mighty window or open door, and beheld depths and gulfs of space, with their atmospheric veils and illusions and vast perspectives, such as he had seen from mountain summits, but with a wealth of color and a suggestion of architectural and monumental remains, and a strange, almost unearthly beauty, such as no mountain view could ever have afforded him.

"Three features of the Canyon strike one at once,—its unparalleled magnitude, its architectural forms and suggestions, and its opulence of color effects,—a chasm nearly a mile deep and from ten to twenty miles wide, in which Niagara would be only as a picture upon your walls, in which the pyramids, seen from the rim, would appear only like large tents, and in which the largest building upon the earth would dwindle to insignificant proportions. There are amphitheaters and mighty aisles

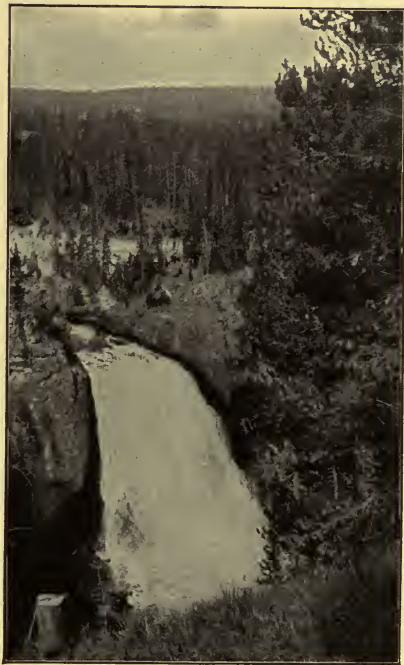
eight miles long, three or four miles wide, and three or four thousand feet deep; there are roomlike spaces eight hundred feet high; there are well defined alcoves with openings a mile wide; there are niches six hundred feet high, overhung by arched lintels; there are pinnacles and rude statues from one hundred to two hundred feet high."

YELLOWSTONE PARK, NATURE'S MUSEUM

The Grand Canyon and Niagara are wonders of the superb monumental type that Nature sets in places apart, as if in pride of her own achievement. In the Yellowstone National Park she has gathered together, as in a great museum, a vast number of varying marvels, the smallest of which are curious, and the largest, such as the Yellowstone Canyon and Falls, rival in beauty and magnitude the greatest of her works.

YELLOWSTONE FALLS AND THEIR CANYON

In many ways the most marvelous, and without doubt the most beautiful, of the wonders of the Park, is the Canyon. It is much smaller than the Grand Canyon; but it has a beauty of its own that gives it a unique place in the traveler's mind. It extends northward from the Falls of the Yellowstone for a distance of twenty miles, although the deepest and at the same time the most picturesque part lies between the Falls and Inspiration Point. Here, in a short space of three miles, Nature has expended all her art in a display of colors unapproached by anything of the kind in the world. Brilliant tints of yellow, orange, vermilion, green, and purple color the pinnacles and cliffs, while, in the depths, a thousand feet below, flows the Yellowstone River, sparkling like an emerald. And from In-



UPPER YELLOWSTONE FALLS

spiration Point, as we look up the Canyon, we are held fascinated by the gleaming beauty of the Falls, which seems to hang like a magically moving, white jabot from the neck of the Canyon. There are falls greater in size; but the remarkable setting of the Yellowstone Falls gives it its particular distinction. The river contracts at the brink from a width of two hundred and fifty feet to seventy-five feet, and then plunges in a stream of glittering lace into the abyss beneath.

On one side the rocks are of a reddish brown color, while on the other a brilliant yellow, tinted with the delicate green of the mossy growth produced by the continuous clouds of spray that rise from the tumbling waters as they fall on the rocks below.

THE EARTH'S GREATEST GEYSER

This great tract of land was set apart by act of Congress in 1872 as a pleasure ground for the benefit and enjoyment of the people. Many visitors go through the Park each year, coming out in wonder and amaze,

and with impressions of Nature's constructive genius that they find it difficult to describe. Perhaps the most vivid of the impressions brought home are those of the Geyser Basin, a section of the Park that has not yet found an eloquent interpreter. There are many geysers—about one hundred fully entitled to the name—and more than four thousand "hot springs." These geysers vary in size, in character, and in eruptive energy. The grandest of them all is the "Giant Geyser," the beauty and power of which are not known to all visitors; for the eruptions are very irregular, occurring from seven to nine days apart. The hurried tourist is apt to miss the display, which is one of the finest sights in the Park. Vast quantities of super-



THE BALANCED ROCK
Garden of the Gods

heated water are thrown to the height of over two hundred feet, while the clouds of steam rise still higher. At each effort of the Giant the earth trembles and quakes as if some monster were endeavoring to escape confinement.

THE GARDEN OF THE GODS, NATURE'S EXPERIMENT

Colorado is a state richly endowed in canyons, in varied plains, and in mineral springs. Colorado Springs is at the very threshold of a theater of natural wonders. About one mile distant is the "Garden of the Gods," rich in sights for the curious. Its very gateway is promising. Nature has placed there two enormous blocks of brilliant red rock, three hundred and thirty feet high and side by side like rude posts, with just space enough between for the roadway that leads within.

The whole extent of the Garden of the Gods is about five hundred acres, and it is grotesquely studded with strange rock formations. To some it appeals not so much as a garden, but rather as a workshop in which Nature has been making experiments, and, in doing so, has strewn her floor with odd fragments and eccentric examples of her handiwork.

NATURE'S OLDEST LIVING REPRESENTATIVE

The state of California is the home of great natural products. All things there are cast in heroic mold, whether they be vegetables, fruit, or trees. There we find the Sequoia National Park in the high Sierras, known as the "Giant Forest." Here trees several thousand years old grow to heights of over four hundred feet, stretching their lowest limbs one hundred feet above the ground. There are many groves of such trees—huge forest "Sons of Anak"—of a stature that dwarfs by comparison the great elms and oaks of the East to the inconsiderable dimensions of a shrub! These mammoth plants of Nature make a strong appeal to our imagination. We like to see how many paces we need to circle round the trunk. We cut a tunnel through them, wide enough to drive a coach and team. We measure the number of houses that could be built from one of them. We mentally lay them end on end to see how few would be needed to stretch a mile. These imaginings are diverting. They give a vivid impression of these forest giants. But, after all, there is nothing the lover of Nature can do or say in their presence that can mean more than the simple expression of the wayfarer, years ago, who came suddenly upon the brink of the Grand Canyon, and caught his hat hastily from his head, humbled in the

NATURAL WONDERS OF AMERICA

presence of a miracle, and exclaimed, "Oh, God! Help me to feel the majesty of Thy handiwork! It is beyond the human mind to grasp!"



WAWONA TUNNEL TREE

AMERICA, THE LAND OF GREATEST WONDERS

It has been said that Americans "talk big" of their country. It is most natural for us to acquire that habit; for we live in the midst of Big Things. Our continent is big. The United Kingdom would go twice inside the state of Texas, and still leave plenty of room. And our country is full of Big Sights. The distinguishing characteristic of the wonders of the land is their magnitude. Nature has, in America, found expression in her largest forms, and wherever the traveler goes in this country to see the sights he finds them the greatest of their kind. Niagara is the "Great Thunderer"—"greatest" of cataracts in its volume of water. The fresh water lakes are the "greatest" in the world. The Mammoth Cave is the "greatest" cave; the Sequoia Grove contains the "greatest" trees; the Yellowstone Park contains "great" waterfalls and the Giant Geyser; and the Colorado River has hewn out the Canyon whose magnitude demands a stronger term than "Great," and claims the title "Grand."

SUPPLEMENTARY READING

Our Italy	<i>Charles Dudley Warner</i>
Touring Alaska and the Yellowstone .	<i>Charles M. Taylor, Jr.</i>
The Yellowstone National Park . .	<i>H. M. Chittenden</i>
Old Trails on the Niagara Frontier	<i>F. H. Severance</i>
Niagara Falls	<i>Geo. W. Halley</i>
The Romance of the Colorado River .	<i>Frederick S. Dellenbaugh</i>
A Canyon Voyage	<i>Frederick S. Dellenbaugh</i>
Mountain Trails and Parks in Colorado	<i>L. B. France</i>
Colorado	<i>Bayard Taylor</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue ten cents.

NEXT WEEK'S "MENTOR"

"PICTURES WE LOVE TO LIVE WITH"

Six intaglio-gravure pictures of "The Sistine Madonna," by Raphael; "Mona Lisa," by Da Vinci; "The Last Supper," by Da Vinci; "The Syndics," by Rembrandt; "The Magnificat," by Botticelli; "The Immaculate Conception," by Murillo.

Comment by JAMES HUNEKER, Author and Critic.

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In the third issue of "The Mentor" Dwight L. Elmendorf begins his personally conducted Trip Around the World. He starts in Washington, and he gives a vivid and interesting description of the Capital city, with fine gravure pictures.

In the fourth issue of "The Mentor" you have a delightful article on "Beautiful Women in Art," by J. T. Willing. You get from Mr. Willing's text and from the exquisite gravure pictures a vivid and pleasing impression of the beauty and charm of the Duchess of Devonshire, Queen Louisa, Countess Potocka, Madame Lebrun, Madame Recamier and Mrs. Siddons.

"Romantic Ireland" is the subject of the fifth number of "The Mentor." It is the second of Dwight L. Elmendorf's illustrated descriptive talks in his Trip Around the World with Mentor readers.

In the sixth number of "The Mentor" Mr. W. J. Henderson, the well known music critic, tells us about six of the great "Masters of Music"—Bach, Beethoven, Handel, Mozart, Haydn and Wagner. His interesting article is accompanied by fine gravure portraits of the composers.

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SOME OF THE SUBJECTS SCHEDULED

Department of Fine Arts

The Wife in Art
American Landscape Painters
The Madonna in Art
Statues with a Story
American Sea Painters
Dutch Masterpieces

Department of History

The Story of America in Pictures

The Explorers
The Contest for North America
The Revolution

Department of Literature

Makers of American Novels
American Prose Writers

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Historically Great Gardens
Game Birds

Department of Science

Panama Canal
Great Bridges of the World
Conquest of the Peaks

Department of Travel

A Trip Around the World with Dwight L. Elmendorf

Among the Ruins of Rome
The Canals of Holland
Paris the Beautiful
Switzerland's Mountain Beauties
The Mediterranean
Egypt, the Land of History and Mystery

THE PITTSBURGH SUN

Prints every weekday a
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One Picture in the current
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THE MENTOR

A Wise and Faithful
Guide and Friend



Pictures
We Love to Live With
DEPARTMENT OF FINE ARTS

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FORTHCOMING ISSUES

APR. 14. THE CONQUEST OF THE PEAKS The Marquette Mountains, Mount Mansuet, Buck Peak, Haverhill, Mount McKinley Prof. Charles E. Felt, Tufts College.	MAY 12. STORY OF AMERICA IN PICTURES THE DISCOVERERS Albert Bushnell Hart, Professor of Govern- ment, Harvard University.
APR. 21. SCOTLAND: THE LAND OF SONG AND SCENERY A TRIP AROUND THE WORLD with Dwight L. Timmendorf, Lecturer and Traveler.	MAY 19. LONDON, THE WORLD'S METRO- POLIS A TRIP AROUND THE WORLD with Dwight L. Timmendorf, Lecturer and Traveler.
APR. 28. CHERUBS IN ART Gustave Kribbs, Author and Quill.	
MAY 5. MAKERS OF AMERICAN HUMOR Burtis Johnson, Author of "Barkley Halladay," "Rhythms of Home," "Rhythms of Little Boys," etc.	MAY 26. STATUES WITH A STORY Linda Tolt, Sculptress.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

APRIL 7, 1913

No. 8

PICTURES WE LOVE TO LIVE WITH

THE SISTINE MADONNA BY RAPHAEL

MONA LISA BY DA VINCI

THE LAST SUPPER BY DA VINCI

THE SYNDICS BY REMBRANDT

THE MAGNIFICAT BY BOTTICELLI

THE IMMACULATE CONCEPTION

BY MURILLO

By JAMES HUNEKER

Author and Critic

IN each one of the arts there is a group of masterpieces that has come to be accepted by universal assent as the best and most beloved of that particular art. No need here to dilate upon the eternal beauty of the Venus of Milo, or of Beethoven's Fifth Symphony, Shakespeare's Hamlet, Milton's Paradise Lost: these supreme works are fit companions for the particular pictures herein discussed. But one thing they all have in common,—their sublime imagination and their universal appeal to the emotions of mankind. They literally strike the chords of human feeling. A child is impressed by the humanity of the Sistine Madonna without comprehending its marvelous symbol of divinity. We have seen little brown men from the Far East stand in admiration before the Mona Lisa and the Last Supper of Da Vinci. Rembrandt's Syndics at Amsterdam, while it does not attract the throngs that seek the same painter's Night Watch, has its own worshipers; and as for Botticelli, though he has been rightfully called "a painter for painters," his Magnificat in the

PICTURES WE LOVE TO LIVE WITH

Uffizi Gallery at Florence is in reality one of the most sought pictures in Italy. Murillo, too, is not only the delight of strangers, but is a bright, particular target for the admiring gaze of the Parisian working people. There's a reason for this.

THE SIMPLICITY OF GREAT ART

In spite of the common notion that a work of art to be great must be beyond the understanding of the average man and woman, the truth lies at the other extreme,—all truly great works of art are essentially simple in their message. The scholar, of course, sees profounder things in Hamlet than does the man in the street, and for the art critic there are other, perhaps superior, qualities in the Sistine Madonna than are apparent at first blush to the casual tourist; nevertheless, Raphael, as well as Rembrandt, Da Vinci (Dah-Vin'-chee), Botticelli (Bot-tee-chel'-lee), and Murillo (Mu-ril'-o), may be as keenly enjoyed by all the world for their humanity, their interpretation of life, as well as their sheer beauty of composition, line and color. The purpose of the following brief summaries is to make clear just why the Sistine Madonna, the Mona Lisa (Leé-sa) and the Last Supper, the Syndics, the Magnificat, and the Immaculate Con-



THE CHURCH OF SANTA MARIA DELLE GRAZIE, MILAN

Built by the Dominican monks about 1460. Leading from the cloisters is the former refectory or dining room, on the walls of which Leonardo painted "The Last Supper." Used as a stable by Napoleon's troops.

PICTURES WE LOVE TO LIVE WITH



THE ROYAL PICTURE GALLERY, DRESDEN

Founded by Augustus I. and enlarged by his successors at great expense. The gem of its great collection is Raphael's "Sistine Madonna," which occupies a room by itself. Visitors come from all the world to view this sublime painting.

ception have become the best known pictures in the field of art. They tell an intelligible story. They tell this story with unapproachable eloquence, and in the terms of painting they tell it with unsurpassed technical skill. And that is why they are called masterpieces. But do not lose sight of the fact that their human quality counts most.

CALLED "THE GREATEST PICTURE IN THE WORLD"

In the Royal Picture Gallery at Dresden there is a large canvas which is the focus of admiration for visitors the world over. It is the Sistine Madonna by Raphael—so called from the Church of the Benedictines at Piacenza, for which order the picture was painted. This work has been called "the greatest picture in the world"—and it is not because there is no such thing as the "greatest" picture. That fact would presuppose the rich color, faultless drawing, perfect design, and sublimity of conception—an impossible combination of Titian, Michelangelo, Rembrandt, Velasquez (Va-las-kath), and, of course, Raphael. But this picture is not notable for its color, which is rather dry and hard, the texture or surface not winning the eye as does the color of Titian, for example. Raphael has produced finer flesh and fabric textures in his portraits of the Popes Leo X. and Julius II. As for sheer drawing, his Stanze (Stan-zeh) in the Vatican is superior. Rembrandt can suggest mystery better; Velasquez is a greater designer. What then has made, and still makes, this picture a mighty magnet for art lovers, students,



RAPHAEL'S STANZE DECORATION IN THE VATICAN

The Stanze, or room in the Vatican, decorated by Raphael, depicts the glory of the Church in Heaven. The cherubs carrying the gospels in the center are among the most beautiful figures Raphael ever painted. Christ and the apostles are shown in the upper tier.

critics, and the most jaded tourists? The answer is the sublimity of its conception. There are many authorities who, while they do not subscribe to the opinion that Raphael was the "perfect" artist, nevertheless admit that in him the Renaissance found its most serene, beauty-evoking painter. You are acquainted with the chief facts in his extraordinary career, and his unfailing faith. Well, the Sistine Madonna sums up the man as well as the artist, and that is why it is considered a representative composition of Raphael's.

This altar piece is eight feet high and six feet wide. The Virgin and Child are in the clouds, with Saint Sixtus on the right, Saint Barbara on the left, and two cherubs beneath. A curtain has been drawn, and the Virgin issues seemingly from the glories of Heaven. She is awe inspiring and serene; her large eyes appear to sweep the world in their wide gaze. The cherubs, evidently modeled after plump and lovely Italian peasant children, are one of the delights of the composition. They are very human



RAPHAEL, BY HIMSELF
(1483-1520)

Raphael is the world's most popular painter. In drawing, color, and composition he is unexcelled by any one artist. His wall frescos and paintings are among the most highly prized art treasures in the world.

ceremonies, astrologist and inventor,—he even planned a flying machine,—all these and more was this tremendous personality, Da Vinci. In painting, unlike his master, Verocchio (Va-rok-kee-o), Botticelli, and the great Florentines of the fifteenth century, he sought to express the transparency of atmosphere, and discarded the dry, angular manner. By the middle of the sixteenth century, the Mona Lisa, known as Lisa Gioconda (Jo-con-da), was accepted as the inimitable masterpiece of the art of portraiture, the greatest effort of a painter setting himself to compete with nature. It was said that Leonardo worked at it for four years, and that to call up the sweet and smiling expression on his sitter's face he caused her to be entertained with music and other diversions. It was not until modern times that a mysterious and romantic character was attributed to Mona Lisa, a sphinxlike

in contrast with the Divine Child above them. The two saints are well contrasted in sex, movement, and expression; they admirably supplement each other. The general effect is harmonious. The figures are vital. The artist communicates to the spectator his emotion, arouses in his audience the feeling of awe and exaltation. It is all a glimpse of another world, yet tempered by exquisite humanity. Raphael's Madonna is the personification of the Eternal Womanly.

MONA LISA, A MYSTERY

Today specialization in art, literature, science, commerce, is so general that we are astounded when confronted by the spectacle of such versatile genius as that of Michelangelo or Leonardo da Vinci (Lay-o-nar-do Dah-Vin'-chee). Architect, engineer, philosopher, and poet, sculptor, and painter, designer of royal masques and magnificent



DA VINCI, BY HIMSELF
(1452-1519)

Famous not only as one of the world's greatest painters, but as sculptor, architect, musician, inventor, engineer, and natural philosopher. One of the greatest all-round geniuses that ever lived.



THE UFFIZI GALLERY, FLORENCE

One of the finest art galleries in the world. Best known for its works by Botticelli, Leonardo da Vinci, and Michelangelo, which make it the most popular, and with the Pitti Palace, to which it is joined, the largest, gallery in Europe.

gaze, a scornful irony, and a hundred other things undreamt of by Leonardo. If you wish to read the most poetic description of the Mona Lisa, it is to be found in Walter Pater's "The Renaissance"; but for the average mortal the lady will ever remain a riddle, for she is not beautiful, yet she rivets the eye; her smile is not on her lips, as everyone believes, but it lurks about her eyes. Her hands are indeed lovely, with long, tapering fingers and loosely crossed. Perhaps the strange landscape in which Leonardo has placed his figure—which you will note is pyramidal in design—increases the mysterious atmosphere of the work. The present writer first saw it in 1878, and was disappointed in the color and general preservation of the picture. The surface was blackened, and many tiny cracks were to be detected. A year before its disappearance from the Louvre he saw it for the last time, and was saddened by the marked deterioration. The tone of time was absent, and oxidation had continued its ravages. Leonardo's type of the Madonna, which he had impressed upon Mona Lisa, is akin to the favorite type of his master, Verocchio. Leonardo embellished and spiritualized it, eliminated its harshness and dryness, and endowed it with that smile which is both enigmatic and wistful.

PICTURES WE LOVE TO LIVE WITH

A SUPREME SACRED MASTERPIECE

The Last Supper, by Leonardo da Vinci, was painted on the wall of the refectory (dining hall) of the Convent Church of Santa Maria delle Grazie (Grats'-ee-eh) at Milan. Deplorable as is the condition of this composition, the chief work executed by Da Vinci during his stay at Milan, the original alone exhibits to the full extent the emotions which the master intended ever to express. The subject has been often treated before; yet he laid down a definite formula for it. Jesus has just said, "One of you shall betray me," and He bows His head as if to the blast of emotion He has evoked. It is not only a great work of art, but a profound study of character and feeling, translated at once by the expression of the faces, the gestures, and the attitudes.

A PAINTER OF LIGHT AND SHADOW

Rembrandt is all imagination, mystery, the poet of half lights, the shadowy mystic; but in the Syndics, hanging hard by the Night Watch in the Ryks (Rikes) Museum at Amsterdam, he is the painter of daylight. He actually makes shadows visible. This was his great achievement. Rembrandt plunged all nature into a bath of gold. In the course of his prolific career he essayed nearly every subject that would invite an artist's brush. His universal reach is equaled only by the originality of his vision, thanks to which he gave new life to the most commonplace subjects, and to themes that had been treated again and again by his predecessors. He preferred character to beauty, and sought to express the infinite by light rather than by line. His glory need not fear comparison with any other. Familiarity with his genius brings ever-increasing appreciation of its greatness; and one who can delight in it has studied in a good school. Rembrandt appealed not only to the rich, but to the poor. Commonplace events are transfigured by the magic of this painter into a significant moment arrested in eternity.

A TRIUMPH OF REALISM IN ART

His Syndics was painted in 1661. Its full title is "Syndics of the Guild of the Clothmakers" ("de Staalmeesters," literally stamp-masters). Four of the directors are sitting at a table covered with an oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colors, the prevailing brown line of the picture, and the absence of strong light,



REMBRANDT, BY HIMSELF
(1607-1669)

The most famous of all the Dutch painters. On account of his wide range and dramatic vigor he has been called "The Shakespeare of Holland."

principal part: not the spiritualized humanity we see in Raphael, but the flesh and blood humanity we encounter in daily life. Not poet'c as is the *Night Watch*, the *Syndics* of Rembrandt is a powerful presentation of his contemporaries, men who helped to make and rule Holland.

A PAINTER FOR PAINTERS

With Botticelli we enter into another and more exalted sphere of art. He painted Madonnas; but they are not quite so spiritual as Raphael's. He painted Venus rising from the sea, and yet she was not altogether pagan. What is his chief claim on our attention as an artist? Apart from his technical supremacy we should say that it is his strangeness. Sandro Botticelli was the originator of the Tondi, or circular pictures, of the Madonna and Child with angels, the most beautiful of which is the *Magnificat* in the Uffizi, Florence. Botticelli was one of the most individual painters, a creative genius, but fantastic, restless, and vehement, an artist who in his passion for expressive line often overshot the mark, and became violent rather than suggestive. The very mixed pleasure caused by his work is a kind of nervous vibration. He has been called a painter for painters, not for the world at large. Without being a colorist, he succeeds in emphasizing his vibrating line by color. Botticelli's pictures are generally distinguished by a quaint grace of form mingled with

the master has succeeded in producing what may be termed his usual poetry of color, combined with the most lifelike fidelity. The entire tone appears to be permeated by a golden-brown medium. Art has never produced so vigorous a picture of life. One figure always fascinates; it is that of the man, Volkert Janz by name, who stoops over, his hand poised on a book. Rembrandt has seldom painted with more sensitiveness such eyes, subtle corners of the mouth, and intimate expression. This particular syndic is intellectually superior to his companions, who are solid, sensible Dutch men of business.

The great attraction of the work lies in its truthfulness: not a photographic realism, but reality presented by a master imagination. Humanity again plays the

PICTURES WE LOVE TO LIVE WITH

a deep melancholy of sentiment. His most distinctive qualities as a painter lie in his unique power of conveying the sense of swift, light movement and in his genius for linear design. He was the first to understand the charm of silhouettes, the first to depict the joining of the arm and body, the roundness of the shoulders, the flexibility of the waist, the elegance of the limbs, the little shadow that marks the springing of the neck, and, above all, the curving of the hand. He understood, too, how to express the insolence of large, youthful eyes.

His color has been pronounced cold and dead; but for some critics he is the greatest master of linear design Europe ever had. This you will see when you study his *Magnificat*, with its lovely, virginal-looking Madonna, who so meekly bows her head for the coronation by her



BOTTICELLI, BY HIMSELF
(1447-1515)

Who painted in Florence many pictures of religious interest, of which "The Magnificat" is the most famous. He was poetical, and mystically imaginative.

angelic-appearing companions, as if to deprecate such glory, while she bears upon her lap the youthful King of Kings, whose expression is truly inspired. The composition, apart from its poetic, religious message, is highly decorative in design.

MURILLO, A WORLD FAVORITE

Few great painters have suffered from such violent reversals of critical opinion as the Spaniard, Murillo. During the first half of the nineteenth century he was put in a precious niche apart, while Velasquez was seldom mentioned. Then his critical value began to decline, though not with the public at large. For the world he has ever remained a prime favorite. He had studied Rubens and Van Dyck at Madrid, and created a style of his own, sometimes devout and sentimental, as in his numerous pic-



MURILLO
(1618-1682)

Lived most of his life at his birthplace, Seville, Spain. Murillo and Velasquez are ranked as Spain's greatest painters. His beautiful Madonnas are masterpieces.

PICTURES WE LOVE TO LIVE WITH

tures of the Virgin; sometimes realistic, but tempered by a certain tenderness, as in his charming girls and boys of the people. Murillo is weak and wanting in distinction as a draftsman. His much admired Virgins are commonplace; but he was a master of vapor-like color, sometimes silvery, again golden, always gentle and caressing. This color is not merely spread upon his figures, but around them; it is like a cloud from which they emerge, embellished by its glamour.

The subject of the Immaculate Conception was one which Murillo painted many times. The picture in the Louvre (Loo-vr) is best known; and, apart from the brilliance of the coloring, the Louvre Immaculate Conception has won the vote of the majority because of its simple enthusiasm, and the almost contagious ecstasy expressed by the radiant countenance of the Virgin. But it thrills rather by its dramatic intensity than by its profound religious sentiment. Raphael always gives us that precise sentiment; Murillo seldom, if ever. As usual in the Spanish school, Murillo has drawn in his Immaculate Conception his inspiration from the "Woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."



THE LOUVRE, PARIS

This beautiful French palace, the south front of which extends along the Seine for about half a mile, is now used as a national art gallery. It contains many world famous works of art. Murillo's "Immaculate Conception," The "Venus de Milo," and the stolen "Mona Lisa" have attracted art lovers to it from all parts of the world.

PICTURES WE LOVE TO LIVE WITH

SUPPLEMENTARY READING

Raphael—Paul G. Konody	.	.	.	<i>Masterpieces in Color</i>
Da Vinci—M. W. Brockwell	.	.	.	“ “
Rembrandt—Joseph Israels	.	.	.	“ “
Botticelli—Henry B. Binns	.	.	.	“ “
Murillo—S. L. Bensusan	.	.	.	“ “

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the “Inquiry Department” of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of “THE MENTOR” will be sent free on request. Price per issue ten cents.

NEXT WEEK’S “MENTOR”

“THE CONQUEST OF THE PEAKS”

The Matterhorn, Mont Blanc, Bride Peak, Mount St. Elias, Ruwenzori, Mount McKinley

By Prof. Charles E. Fay, Tufts College

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The Wife in Art
American Landscape Painters
The Madonna in Art
Statues with a Story
American Sea Painters
Patriotic Songs

Department of History

The Story of America in Pictures

The Explorers
The Contest for North America
The Revolution

Department of Literature

Makers of American Novels
American Prose Writers

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Historically Great Gardens
Game Birds

Department of Science

Panama Canal
Great Bridges of the World

Department of Travel

A Trip Around the World with Dwight L. Elmendorf
Among the Ruins of Rome
The Canals of Holland
Paris, the Beautiful
Switzerland's Mountain Beauties
The Mediterranean
Egypt, the Land of History and Mystery



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A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

The Conquest Of The Peaks

DEPARTMENT OF SCIENCE

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APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY A TRIP AROUND THE WORLD with Dwight L. Elmendorf, <i>Lecturer and Traveler.</i>	MAY 19. LONDON, THE WORLD'S METROPOLIS A TRIP AROUND THE WORLD with Dwight L. Elmendorf, <i>Lecturer and Traveler.</i>
APR. 28. CHERUBS IN ART Gustav Kobbé, <i>Author and Critic.</i>	MAY 26. STATUES WITH A STORY Lorado Taft, <i>Sculptor.</i>
MAY 5. MAKERS OF AMERICAN HUMOR Burgess Johnson, <i>Author of "Bashful Ballads,"</i> "Rhymes of Home," "Rhymes of Little Boys," etc.	JUNE 2. THE STORY OF PANAMA Stephen Bonsal, <i>Author of "The American Mediterranean."</i>
MAY 12. STORY OF AMERICA IN PICTURES, THE DISCOVERERS Albert Bushnell Hart, <i>Professor of Government, Harvard University.</i>	JUNE 9. AMERICAN BIRDS OF BEAUTY Edward H. Forbush, <i>State Ornithologist of Massachusetts.</i>

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

APRIL 14, 1913

No. 9

THE CONQUEST OF THE PEAKS

MONT BLANC

RUWENZORI

THE MATTERHORN

BRIDE PEAK

MOUNT ST. ELIAS

MOUNT MCKINLEY

By *CHARLES E. FAY, Litt. D.*
First President of the American Alpine Club

TO most persons mountain climbing is but a sport. Our title suggests its more strenuous aspects; while the chosen list of illustrations emphasizes its relation to the exploration of "the uttermost parts of the earth." The adventurous alpinist is own brother to the seeker for the pole. The two are inspired by the same motives,—curiosity and the longing for achievement. Their fields are similar,—the lofty, snow-capped altitudes and the icy high latitudes,—and it is a significant fact that the latest and greatest accomplishments in mountaineering fall contemporaneously with the conquest of the poles.

Like other fields of exploration, "alpinism" has its early heroes. The Rev. W. A. B. Coolidge, alpinist and scholar, recently published a monumental work of a full thousand pages, in which are recorded the most notable climbs previous to the year 1600. In it the names of Antoine de Ville, who scaled the seemingly inaccessible Mont Aiguille in Dauphiné in the very year that Columbus discovered America, of Simler and Gesner in the sixteenth century, energetic Swiss scientists, lovers of the Alps and of their natural history, are rescued from oblivion; while the words that

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SNOW CLIMBING

One of the two departments of the science of mountaineering.

they penned centuries ago, expressive of their enthusiasm over the vast and splendid prospects, the invigorating exercise, and even the moral uplift of the pure and serene upperworld, strike a responsive chord in the souls of those who have only casually visited it. Even Petrarch and Leonardo da Vinci are shown to have been of the number of those who attained to quite respectable altitudes; and no studious reader of Dante but realizes that he too must have known by actual experience the toils, if not the joys, of difficult crag-climbing.

FIRST ASCENT OF MONT BLANC

But it was not until the latter part of the eighteenth century that attention was more generally turned to mountaineering through the successful ascent of Mont Blanc. By whom and why was it undertaken?

While the actual accomplishment was the performance of two dwellers at its base, the credit has usually been given, and not wholly unjustly, to the Genevan scientist, Professor Horace B. de Saussure. Even as a boy he had conceived a passion for the mountains, and from his earliest manhood that remote summit in the far horizon had teased his scientific mind. At the age of twenty (1760) he made the trip "afoot and alone" to its base, and left behind him the promise of a reward to anyone who should discover a way to the summit; but for fifteen years no effort was made to secure the prize. The first, in 1775, failed at the initial difficulties of the upper glaciers. A second, in 1783, attained somewhat higher; but the party returned quite disheartened.

But Jacques Balmat, a peasant youth then scarcely out of his teens, eager to earn the reward offered by De Saussure, only the day before this second failure had quietly undertaken to search out a route by himself. Uninvited he attached himself to this party of his rivals. Remaining behind when they turned back, if not indeed abandoned purposely by them, he kept on past the very steepest of the glaciers, making steps

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with the point of his staff, and reached the top of the Rochers Rouges, beyond which the way is principally a long plodding over easier snow slopes. Darkness overtook him in his descent, and he passed the night on the edge of a crevasse, cheered by the thought that he had found a feasible way. Yet he kept his own counsel until three years later, when he communicated it to Dr. Paccard, the young physician of the place, whom he induced to accompany him. On the late afternoon of August 6th they quietly left the village (separately, to divert suspicion), then met and made a bivouac some 5,500 feet higher up. Soon after sunrise they were under way, threading the crevasses all day long, battling with the wind, and suffering from the cold and rarity of the air. When near the summit Paccard temporarily gave out; but Balmat pushed ahead and stood alone the first victor over the dangers and difficulties of the great White Mountain. Returning to his companion, he encouraged him also to keep on. The mystery of Mont Blanc was solved. A year later Balmat conducted De Saussure to the summit, and the man who had inspired the enterprise and had taken part in one futile attempt was able to enter into the joy of the great success.

WHAT MOUNTAINEERING MEANS

The science of mountaineering embraces two widely different fields,—snow climbing and rock climbing. The former conquers the difficulties of the ice world,—the yawning crevasse, the steep, avalanching slope, the dangerous cornice; its perils oftentimes hidden and the more insidious. The latter confronts the beetling precipice, follows the crumbling knife-edge (*arête*), or traverses past the shattered towers rising upon it, the obstructing *gens d'armes*. Each has its votaries, according to temperament. The latter, appealing more to the trained athlete, naturally developed later than the former. Most of the earlier ascents were preeminently snow climbs. As regards technical difficulties, the ascent of Mont Blanc is far less strenuous than that of the shattered “*aiguilles*,”—the Charmoz, Dent de Requin, Dames Anglaises, Grépon, and others,—upon which it looks down so



ROCK CLIMBING

The department of mountaineering that requires great strength, courage, and a clear, steady head.

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proudly. Such climbs as these well might have seemed impossible until after the ascent which, hardly second to that of Mont Blanc, appealed to the imagination of men,—the conquest of the Matterhorn in 1865.

During the three-quarters of a century that had passed since that first great event, alpinism under its stimulus had gone on gradually extending its propaganda among individuals and nationalities. Priests, scholars, and even princes yielded to the allurements of the heights. Though the English were even then preëminently a nation of travelers, very few of Anglo-Saxon blood are numbered among the pioneers of alpinism. But of the hundred new peaks scaled between 1842 and 1860 twenty-three yielded to Anglo-Saxon prowess, including the highest summit of Monte Rosa (second in altitude only to Mont Blanc), the Dom, Eiger, Grivola, and Aletschhorn. Meanwhile, in 1857, the original Alpine Club was formed in London.

FORCING THE MATTERHORN TO TERMS

Between 1860 and 1865, out of eighty-five new peaks scaled, Anglo-Saxons vanquished forty-six, including the splendid galaxy of the Weisshorn, Lyskamm, Dent Blanche, Täschhorn, Dent d'Hérens, and Zinal Rothorn, among which the Matterhorn still rose virgin and seemingly inaccessible. Its splendid obelisk towered above Zermatt proudly and as a perpetual challenge. The eastern side in particular seemed

almost vertical. The hardest of those who ventured to assail the peak accorded no second glance to that apparent precipice. The Italian side looked less impossible, and it was here that all attempts were made previous to 1865. The first ones, by native hunters, occurred in 1858 and 1859; three others, by Englishmen, in 1860.

In August, 1861, there appeared upon the scene the young engraver from London whose name is destined to live perhaps as long as those of the world's greatest explorers,—Edward Whymper. In his mountaineering classic,



A CREVASSE

These great openings, where glaciers have ripped, are the most serious menace to the mountaineer crossing the ice fields.

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MOUNT EVEREST

Believed to be one of the highest mountains in the world. 29,002 feet high.

“Scrambles Among the Alps,” he tells the story of his seven fruitless attempts to reach the summit previous to 1865, always by the south-west ridge. By this time he had grown familiar with the mountain, and had discovered that the seeming verticality of its eastern face was largely an optical illusion. He became convinced that here lay the pathway to success, and with the courage of his convictions arranged his plan of campaign. Disastrously, as it proved, he joined forces with a group of his fellow-countrymen. One of these was unfortunately a novice. The route, save at a single point near the summit, proved astonishingly easy, particularly as compared with the ridge hitherto attempted. Passing the night of August 13th in a camp at the base of the obelisk, they set out at dawn, and at 1:40 they had attained the longed-for goal. The Matterhorn was conquered. But it took a grim vengeance upon the bold victors. At that only difficult point young Hadow slipped in his tracks, fell upon the chief guide, who was assisting him, and four of the party of seven plunged to their death. Only the parting of a weak rope saved Mr. Whymper and his two guides.

By the beginning of the '80's few even of the lesser crags of the Alps had been left unclimbed; but a new “playground of Europe” had been discovered in the Caucasus, where a dozen summits surpass the altitude of Mont Blanc. Members of the Alpine Club had made a preliminary visit in 1869, and even climbed one summit of Elburz (18,600

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feet—some say 19,400), the giant of the range. In 1884 the work began in earnest, and within a decade nearly every summit of importance had been conquered.

This diversion to a remoter field gave a new impulse to alpinism as an auxiliary to exploration. In 1880 Mr. Whymper, still in his prime, proceeded to the Andes and conquered Chimborazo and the volcano of Cotopaxi. The ascent of the primate, Aconcagua (23,910 feet), was accomplished by Vines in 1897.

CONQUERING MOUNT ST. ELIAS

Two widely separated fields now invited attention,—subarctic Alaska and equatorial Africa. Various attempts had been made to scale the majestic Mount St. Elias (18,100 feet), rising from the desolate, icy solitudes at that time far beyond the verge of frontier civilization. A bold American scientist, Professor I. C. Russell, had twice essayed it, and with a skill and persistence worthy of the highest admiration had on the second occasion pushed his way beyond all the principal difficulties almost to the very goal. The completion of this undertaking stirred the ambition of the young duke of the Abruzzi, who during the seasons of 1892 and 1894 had accomplished the most difficult climbs in the Alps, including that of the Matterhorn by the Zmutt ridge. With four companions and five guides he reached the Alaskan coast on June 23, 1897; at noon of July 31st they raised the Italian flag on the summit of St. Elias, after nearly forty days of journeying over ice and snow. Their last camp on the way up was in the spot occupied by their bold predecessor, which they christened "Russell Col." Starting thence at midnight, they passed some five hours later the highest point reached by him. The remainder of the way offered no difficulty, beyond that caused by the rarity of the air. In ten days they covered the return to the coast.

An ascent that had been so nearly accomplished by an unskilled alpinist would scarcely be reckoned as a great achievement in mountain climbing; nor did the victors so rate it. Their principal hindrances were the numerous crevasses of the upper glacier and the bad weather. It savored more of arctic exploration than of mountaineering, and proved, indeed, a training school for the notable polar expedition undertaken two years later, in which the record for "farthest north" was won by Abruzzi and his able lieutenant, Cagni, one of his companions to Mount St. Elias.

A MOUNTAIN MYSTERY SOLVED

Almost upon the equator, far within the heart of Africa, rises one of the most interesting of all mountain ranges. Ptolemy, in the second century of our era, speaks of the "Mountains of the Moon" as the ultimate

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MOUNT CHIMBORAZO

The famous beautiful mountain of Ecuador, 21,420 feet. Conquered in 1880 by Edward Whymper.

sources of the Nile; but in seventeen hundred years no civilized eye had seen them. Recent explorers had unconsciously been at their base; one had even looked upon their snows, but had disbelieved his senses. It was left for Stanley in 1888 really to rediscover and to christen Ruwenzori "the cloud-maker"—for it was the almost perpetual pall of mists that had obscured the heights from the sight of his predecessors. Several more or less successful expeditions had between 1900 and 1906 penetrated the misty wilderness that encompasses the range. To solve these mysteries, Abruzzi, after his usual careful preparations, set sail for Africa in the spring of 1906. The more arduous part of the expedition really began at Fort Portal, the last outpost of civilization, nine hundred miles from the coast. The trail through the Uganda forests, the crossing of swift streams, the reeking jungle and grotesque flora of the cold, rainy country at the immediate base of the peaks, and the comfortless camps, are told in detail in the printed account of the expedition. And then the story of

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the victory, or rather series of victories; for Ruwenzori is really a group of six principal mountains, culminating in some twenty summits! Ten of these exceed Mont Blanc in height, the highest by seven hundred feet. Fourteen summits, including the highest, were reached by the leader of the expedition, the topography of the complex range was completely elucidated, the various peaks named, and a reliable map, as well as a large amount of scientific data, added to man's knowledge of the region. Here again it was the work of the explorer rather than the technical skill of the alpinist that we are called upon to admire.

But the next expedition, to try conclusions with the second highest peak on the globe, K2 or Godwin-Austen (28,250 feet) in Kashmir, was of a different nature. Other alpinists had visited the region, notably Sir Martin Conway, who in 1892 had attained success on Pioneer Peak (23,000 feet). In the early spring of 1909 Abruzzi and his companions set out for India, and two months later were at the foot of K2, at an altitude already 2,000 feet higher than Mont Blanc. More than 10,000 feet higher yet rose the sheer, snow-draped sides, a height, even under favorable circumstances, impossible to cover in one day. Therefore, one or more camping spots must be found, from the highest of which it would be feasible to reach the summit and return. The vast mountain was reconnoitered from every possible side.

Lofty cols (saddles), one above 20,000 feet, were attained, only to find the outlook hopeless. After more than a month of persistent effort the enterprise was abandoned. Considering the ability of the party, this long but fruitless endeavor may be regarded as demonstrating the absolute inaccessibility of K2.

THE WORLD'S RECORD FOR ALTITUDE

Foiled in the principal object, an effort was now made to secure the world's record for height. The existing one had been made on Kabru (24,000 feet) in the Sikhim Himalayas, nearly a thousand miles farther east. They turned to Bride Peak



MOUNT ST. ELIAS

Ascended in 1897 by the Duke of the Abruzzi.

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MOUNT RAINIER

From Mirror Lake; height, over 15,000 feet. The noblest peak of the Cascade Range, Washington.

near at hand, rising to 25,100 feet, or nearly a mile higher than the Chogolisa saddle, down to which its easterly ridge descends. Here was a fine location for a camp; but the difficult way to it lay over the icefall of a steeply descending glacier. When scaling this, a snow-storm caught the party and detained them for five days. Only at the end of the eighth day did they reach the saddle. The day following they carried their camp to 22,460 feet, from which an unsuccessful attempt was made to reach the summit. But the weather was in league with the peak and forced them back to the camp in the saddle, holding them prisoners for five days more. Conditions improving, they returned to the struggle and established a camp somewhat higher than before, at 22,500, the highest at which man has passed a night. At dawn of July 18th, with uncertain weather, they got under way. By eleven they had only ascended some 1,800 feet; but had already surpassed the record of Kabru. Physically in excellent condition, the abominable weather conditions were the sole obstacle to success,—hot, densely foggy, with the snow approaching avalanching conditions. Even thus they kept on, principally on rocks, until 2:30, when steep snow in a parlous state confronted them through the fog. Here, after waiting two hours for it to clear, they desisted; but they had carried the “man line” to 24,580 feet.

THE CONQUEST OF THE PEAKS



MOUNT SINIOLCHAM

One of the most beautiful peaks of the Himalayas.

The victories of 1912 were notable, and redound wholly to the credit of American alpinists. Mr. Coolidge, already referred to, is an American by birth; Dr. and Mrs. Workman hold records in the Himalayas; Miss Peck pluckily captured her elusive Andean peak. To their select number must be added the names of Miss Dora Keen and Messrs. Parker and Browne. The field in both instances was Alaska. Miss Keen's ascent of Mount Blackburn (16,400 feet) at her second trial, after a journey on glaciers for five weeks, is one of the most remarkable achievements in

exploration by a woman, and ranks with the boldest by either sex. The attaining of the upper snows of Mount McKinley, the highest peak on the North American continent, by the Parker expedition was, if not completely successful, sufficiently so to render it hardly necessary for another party to encounter the great cost and hardship for the slight information that remains to be gathered. Neither expedition employed professional guides. Their omission speaks for the confidence of these amateur climbers, perhaps also for the somewhat less difficult work.

The story of the conquest of the great snow peaks offers little variety in details. That of McKinley is no exception, save as regards the season. All the others were summer journeys: this might pass for a midwinter one, in view of the start in February and the approach in early spring by dog-sled traveling, through an unexplored region deeply buried in snow, to the base of a 20,464 foot peak, lying near the Arctic Circle. It was June 16th before the actual ascent was fairly begun, and July 1st before the sturdy party desisted. The better part of a month was spent in forcing the way upward to camps from 11,000 to 17,150 feet above sea, detained by frequent storms, compelled to return for supplies, enduring severe cold. The final rebuff, with the goal within so easy grasp, under fair conditions, repeats the experiences of Russell on St. Elias and Abruzzi on Bride Peak. Messrs. Parker and Browne attained the highest altitude in America.

THE CONQUEST OF THE PEAKS



MOUNT ASSINIBOINE

Called the "Matterhorn of the Canadian Rockies." Height, 11,860 feet. From a photograph by George and Mary M. Vaux.

THE CONQUEST OF THE PEAKS

SUPPLEMENTARY READING

Scrambles Among the Alps, 1860-1869	<i>Edward Whymper</i>
The Annals of Mont Blanc	<i>C. E. Mathews</i>
The Playground of Europe	<i>Leslie Stephen</i>
The Matterhorn	<i>Guido Rey</i>
The Exploration of the Caucasus . .	<i>D. Freshfield and V. Sella</i>
The Ascent of Mount St. Elias . . .	<i>F. De Filippi</i>
Ruwenzori	"
The Karakoram and Western Himalayas	"

The account of the Ascent of Mount McKinley, by Prof. Herschel Parker and Belmore Browne, will be published in book form in the autumn of 1913.

QUESTIONS ANSWERED

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NEXT WEEK'S "MENTOR"

SCOTLAND, THE LAND OF SONG AND SCENERY

Six beautiful gravure pictures of Fingals Cave, Ellens Isle, Burns' Cottage, Abbotsford, Melrose Abbey, Stirling Castle.

A TRIP AROUND THE WORLD

with Dwight L. Elmendorf, Lecturer and Traveler

The Associated Newspaper School

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FEB. 17. BEAUTIFUL CHILDREN IN ART
By *Gustav Kobbé*.

FEB. 24. MAKERS OF AMERICAN POETRY
By *Hamilton W. Mabie*.

MAR. 3. WASHINGTON THE CAPITAL
By *Dwight L. Elmendorf*.

MAR. 10. BEAUTIFUL WOMEN IN ART
By *J. T. Willing*.

MAR. 17. ROMANTIC IRELAND
By *Dwight L. Elmendorf*.

MAR. 24. MASTERS OF MUSIC
By *W. J. Henderson*.

MAR. 31. NATURAL WONDERS OF AMERICA. By *Dwight L. Elmendorf*.

APR. 7. PICTURES WE LOVE TO LIVE WITH. By *James Huneker*.

WHAT IT WILL GIVE TO YOU

Department of Fine Arts

The Wife in Art
American Landscape Painters
The Madonna in Art
Statues with a Story
American Sea Painters
Patriotic Songs

Department of History *The Story of America in Pictures*

The Discoverers
The Explorers
The Contest for North America
The Revolution

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Makers of American Novels
American Prose Writers
Makers of American Humor

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American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Great Gardens of the World
Game Birds

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The Land of Song and Scenery.
A Trip Around The World With
Dwight L. Elmendorf

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FORTHCOMING ISSUES

- | | |
|---|---|
| APR. 28. CHERUBS IN ART
Gustav Kobbé, <i>Author and Critic.</i> | MAY 26. STATUES WITH A STORY
Lorado Taft, <i>Sculptor.</i> |
| <hr/> | |
| MAY 5. MAKERS OF AMERICAN HUMOR
Burges Johnson, <i>Author of "Bashful Ballads,"</i>
"Rhymes of Home," "Rhymes of Little Boys,"
<i>etc.</i> | JUNE 2. THE STORY OF PANAMA
Stephen Bonsal, <i>Author of "The American Mediterranean."</i> |
| <hr/> | |
| MAY 12. STORY OF AMERICA IN PICTURES
—THE DISCOVERERS
Albert Bushnell Hart, <i>Professor of Government, Harvard University.</i> | JUNE 9. AMERICAN BIRDS OF BEAUTY
E. H. Forbush, <i>State Ornithologist of Massachusetts.</i> |
| <hr/> | |
| MAY 19. LONDON
A TRIP AROUND THE WORLD with
Dwight L. Elmendorf, <i>Lecturer and Traveler.</i> | JUNE 16. AMERICAN SEA PAINTERS
Arthur Hoeber, A. N. A., <i>Artist and Critic.</i> |

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

APRIL 21, 1913

No. 10

S C O T L A N D *THE LAND OF SONG AND SCENERY*

A TRIP AROUND THE WORLD

With DWIGHT L. ELMENDORF

Lecturer and Traveler

ROBERT BURNS COTTAGE

ABBOTSFORD

ELLENS ISLE

STIRLING CASTLE

MELROSE ABBEY

FINGALS CAVE

IN its contour and in its varied natural features Scotland is unique. It seems, indeed, as if Nature had shaped the land in a spirit of coquetry with the sea.

Though limited in territory, Scotland has a shore line thousands of miles in extent. Her coast is a series of inlets, firths, and sounds, and she has added to the irregularity of her shores by setting out innumerable beautiful islands that rear their rocky heads in the western sea. No one knows the full beauty of Scotland who has not visited the islands. Their picturesque and varied attractions pronounce them the true and natural offspring of the parent land.



ROBERT BURNS

Scotland has long been called the land of scenery and of song. The two are intimately associated. The scenery of Scotland has inspired many of her songs, and the songs have paid tribute in return by celebrating the beauty of the scenery in affectionate and eloquent phrase. The songs of Scotland breathe the life of the people and of the nation in a way that has won the sympathetic interest of the world. The prevailing note in Scottish song and literature is romance. The very name of Scotland is fragrant with romance. Its scenery is rich in romantic beauty and romantic associations, and its songs give eloquent expression to both.

And so the traveler in Scotland finds the charm of her scenery happily voiced for him, and as he wanders from one spot to another he can recall the lines that enhance its beauty. It may be "The Banks and Braes o' Bonnie Doon" or "Within a Mile of Edinboro' Town." Wherever he goes he may enjoy the scenery in companionship with the spirit of the poet who sang its praises.

To most of us Scotland means Wallace and Robert Bruce in heroic chivalry, and Walter Scott and Robert Burns in romance and in song. Most of the scenes and places that interest the traveler are associated with one or another of these four names.

THE HOME OF BURNS

The name of Robert Burns has a hold upon the people of Scotland and on those who visit there such as finds no parallel in any other country. This makes a visit to the small town of Ayr an incident of prime interest to the tourist. The Robert Burns Cottage is situated about two miles from the town, and it is kept with reverent care as a memorial. The building itself, low-roofed and humble, with its Burns mementos, is a veritable shrine for lovers of the poet.

The chief feature of the quaint old house is the little, low-ceilinged room in which Burns was born in 1759. You will be glad to linger there awhile. The impressions of the room will remain in your memory for all

time. As you note the humble simplicity of the scene you will get close to Burns, and you will feel the full meaning and appeal of his lines:

“Gie me a spark of Nature’s fire!
That’s a’ the learning I desire.
Then, tho’ I drudge thro’ dub an’ mire
At plow or cart,
My muse—tho’ hamely in attire—
May touch the heart!”

The whole country roundabout is full of Burns associations. A short distance off is Auld Alloway Kirk, where Burns’ father is buried, and where Tam o’ Shanter, overcome by the spirits that he imbibed too freely, was assailed and pursued by spirits ghostly. A short distance beyond the church are two bridges over the Doon, the old bridge being celebrated as the one over which Tam o’ Shanter made his escape from the evil spirits. In the garden near the bridges stands the formal but impressive Burns Monument.

Between that humble cottagedown the road toward Ayr, and the Greek monument in the garden, is told the story of a simple, sweet, singing bard, whose lines so completely filled the hearts of his fellowmen that the very scenes of which he sang have become endeared to all humanity.

THE WALTER SCOTT COUNTRY

Between Loch Achray and Loch Katrine lies the Trossachs, beautiful in winding wooded roads and lake and mountain views—and famed chiefly for being Walter Scott’s own land of romance. It has often been said that one who has read Scott’s novels needs no guidebook in the Trossachs. Drive through this charming valley to Loch Katrine, a beau-



AULD BRIG O' DOON

The old bridge at Ayr, celebrated in Burns' lines.



THE BURNS MEMORIAL

Standing on a hillside park near the town of Ayr. In a room within the monument are a number of Burns relics, together with his bust and portrait.

tiful lake nearly ten miles long. From the east end steep cliffs ascend from the water's edge, and there, looking through the brilliant foliage on the bank, you can see the pretty little *Ellens Isle*, made immortal in Walter Scott's poem, "Lady of the Lake." This is one of the most "pictured" spots in Scotland. You will find it in any illustrated volume of Scott's poems. You will find it in color and in gravure, in large prints and on postcards, wherever you turn. It is the very heart of the Trossachs, and one of the most inviting spots in the British Isles—as attractive in its natural beauty as in the romantic associations that cast their spell about it.

MELROSE ABBEY

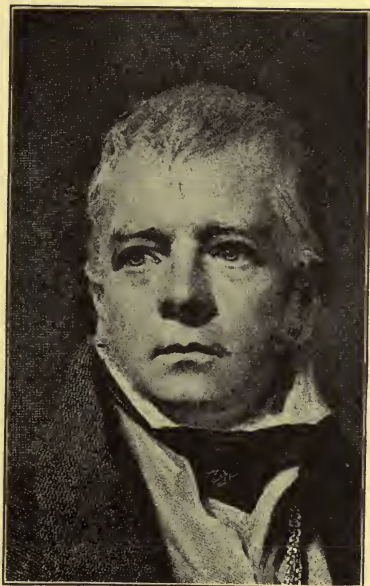
Hallowed by eight hundred years of history and immortalized by Walter Scott, Melrose Abbey stands today the most interesting, as well as the most beautiful, ruin in Scotland. It is the drawing attraction of the

little town of Melrose, situated on the Tweed. Enticed by the magic of Scott's lines, thousands visit the Abbey every year.

"If thou wouldst view fair Melrose aright,
Go visit it by the pale moonlight."

So firmly have these verses stamped themselves on the hearts of readers all over the world that tourists feel that their visit is not complete unless they have seen the Abbey "by pale moonlight." In response to this desire the Abbey is opened on moonlight nights for special visits.

Melrose Abbey was founded by David the First, in the twelfth century. After being destroyed by Edward the Second, it was rebuilt by Robert Bruce in the fourteenth century. It was again destroyed and rebuilt in the following century. During the many years of its history it suffered dreadfully from the ravages of war. Armies of invasion from England ruthlessly assaulted its sacred precincts and destroyed its beautiful features. In spite of that, after being reconstructed several times, it holds its place as a beautiful example of architecture and a most picturesque ruin.



SIR WALTER SCOTT

THE HOME OF SCOTT

About three miles from Melrose, on the right bank of the Tweed, stands Abbotsford, a name most dear to readers of the Waverley novels. There the "Wizard of the North," as he was called, wrote his way into fame and fortune; there he lived when his fortune was



BRIG O' TURK, IN THE TROSSACHS

swept away with that of his publisher; and there in his old age he settled himself grimly to repay debts amounting to six hundred thousand dollars—all by the work of his pen. He finished this stupendous task in about six years. He discharged his debts honorably; but he gave his lifeblood to the task. Scarcely had he come clear of his debts when his pen fell from his hand, and, in the bright, sunny dining room of Abbotsford, he dropped wearily to sleep, with the waters of his beloved Tweed murmuring musically in his ears. He had kept faith with his creditors; he had paid the last penny; he had secured his home for his children—and his work was done.

Attended by a funeral procession more than a mile in length, including the great that came from distant parts to do him honor, and the humble peasant neighbors that knew and loved him, Sir Walter Scott's body was borne reverently to Dryburgh Abbey, and in that beautiful ruin, a most appropriate spot, he now lies at rest.



DRYBURGH ABBEY

Showing the location of Sir Walter Scott's tomb.

THE CASTLES OF SCOTLAND

Two of the most impressive and picturesque castles of the world are in Scotland,—Stirling Castle and Edinburgh Castle.

Stirling Castle is situated on the Firth of Forth about thirty-five miles above Edinburgh, and it was for years the favorite residence of Scottish sovereigns. It played a prominent part in the history of Scotland, and is intimately associated with the name of Robert Bruce, who recaptured the castle from Edward the Second of England, in the fourteenth century, after the battle of Bannockburn.

The castle, like that of Edinburgh, is situated on a lofty height. On the esplanade before it stands a statue



EDINBURGH CASTLE

One of the most beautiful and impressive castles in Great Britain.

of Robert Bruce. The view from all sides is beautiful, and commands, on the west, a fair range of mountains, including Ben Lomond and Ben Venue, while on the south the battlefield of Bannockburn stretches away before the eye.

Edinburgh Castle, an ancient seat of Scottish kings, has a most magnificent situation on a rocky height above the city. On three sides the mountain on which it stands drops almost sheer. On the east it slopes gradually off toward Holyrood.

THE HOME OF MARY, QUEEN OF SCOTS

There at Holyrood we find the scene of one of Scotland's most affecting dramas,—the tragedy of Mary, Queen of Scots. Holyrood Castle,



HOLYROOD CASTLE

Associated with the most dramatic years in the life of the unfortunate Mary, Queen of Scots.

which was the unfortunate queen's home for many years, is part ruin and part in good repair and occupied. It is there that the visitor can see the bedroom of the fair young Scottish queen, and there also the spot where her unfortunate minstrel and counselor, Rizzio, was murdered. Holyrood is intimately associated with the memories of Mary, Queen of Scots, and all who have followed with interest her sad story and want to feel an impression of her actual presence should spend a day in and about the castle.

The modern Scottish home of British royalty is Balmoral, situated on an estate of ten thousand acres about fifty miles from Aberdeen. This beautiful palace was purchased by the Crown in 1852 from the Earl of Fife for one hundred and fifty thousand dollars. It was for years the favorite country home of Queen Victoria, and is now said to be the most cherished residence of British royalty.

THE SCOTTISH ISLES

Months could be profitably spent in touring through the Isles of Scotland, and they would be months of unalloyed delight. Two small islands should be visited even in the course of the briefest Scottish tour, the Island of Iona, where Saint Columba, the missionary, landed from Ireland in 563, to begin his missionary work in Scotland, and on which are to be found the tombs of ancient Scottish, Irish, and Norwegian kings.

For over a thousand years the Island of Iona was the chosen "God's Acre" for the great chieftains. The land was held sacred on

account of Columba, and it was regarded as the securest spot on earth for mortal remains to rest in. Therefore the bodies of kings were taken there even from distant points in Ireland and in Norway, and for centuries Iona was the Mecca of religious pilgrims who went there to pray and to pay reverent tribute to the tombs of the great.

FINGALS CAVE

Historic interest will draw you to Iona; the interest of wild nature will attract you to Staffa. On the Isle of Staffa is Fingals Cave, one of Nature's curiosities, extraordinary in its formation and offering features of a wonder-compelling kind. The island is a rounded tableland which has been thrust up through the sea by volcanic action. It is about two miles in circumference, and rises nearly 150 feet above the surface of the ocean. The cave, which is crowned by a high arch of land, rises sixty feet above the sea, and through its interior length it varies from twenty to forty feet in width. Staffa has many caves; but the extraordi-



BEDROOM OF MARY, QUEEN OF SCOTS

Visited by many every year, this is the most interesting spot in Holyrood Castle.

nary size and character of Fingals Cave centers the interest of all visitors there. It is impossible in rough weather to enter the cave by boat. The method of visiting is to land some distance away and enter by a protected footpath. Once inside, the effect of surging, roaring waves overarched by echoing walls of basalt is most impressive. The basaltic columns—similar in formation to those of the Giants Causeway, across the sea on the coast of Ireland—rear themselves in parallel lines like a formidable palisade constructed for the support and protection of the cave.

We have visited but a few of the many places renowned for beauty and romance in the land of the heather. We have not seen Ben Nevis and the ruins of Inverlochy Castle; nor Swan Island in Loch Lomond; nor yet Lochleven Castle with its thrilling tradition of Queen Mary's escape.



BALMORAL CASTLE

The highland home of British royalty—Queen Victoria's favorite summer residence. Purchased by the Crown from the Duke of Fife.



TOMBS OF THE KINGS

A part of the historic old graveyard on Iona Isle. Among forty kings of Scotland buried here are King Duncan and Macbeth, made famous by Shakespeare.

“No warden’s fire shall e’er again
 Illume Lochleven’s bosom fair;
 No clarion shrill of armed men
 The breeze across the lake shall bear;
 But while remains a stone of thine,
 It shall be linked to royal fame,—
 For here the Rose of Stuart’s line
 Hath left the fragrance of her name.”

And while we have pointed out the unique attractions of the Scottish Isles, we have said nothing of the wild, romantic beauty of the Highlands. The picturesque old ruin of Linlithgow Castle, Bothwell Castle, Loch Ness, the noble Northern peaks and their surroundings—all have been celebrated in glowing prose and verse, and around them clusters history and romance enough to make many volumes.

It is not easy to sum up the beauties of Scotland within the space of a few pages. It is a land where Nature and Romance go hand in hand, Nature affording a background of rare beauty, while Romance invests it with vital human interest. Picture an ideal tour in which each day is filled with profit and pleasure, and all Nature’s resources in land, sea, and sky combine to delight you and draw you on—then call that tour a “Summer in Scotland.”

SUPPLEMENTARY READING

The Land of Heather	<i>Clifton Johnson</i>
Scotland Under Her Early Kings . .	<i>E. W. Robertson</i>
Scotland of Today	<i>T. F. Henderson and F. Watt</i>
Tales of a Grandfather	<i>Sir Walter Scott</i>
Scotland, Historic and Romantic . .	<i>M. H. Lansdale</i>
History of Scotland	<i>P. Hume Brown</i>
A Literary History of Scotland . .	<i>J. H. Millar</i>
History of Scottish Poetry	<i>D. Irving</i>

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NEXT WEEK'S "MENTOR"

C H E R U B S I N A R T

Six beautiful gravure pictures of "Angel," by Fra Bartolommeo; "Cherub," by Sassoferrato; "Holy Cherubs," by Rubens; "The Target," by Boucher; "Angel Heads," by Reynolds, and "Cherubs from the Sistine Madonna," by Raphael.

By GUSTAV KOBBE
Author and Critic

The Associated Newspaper School

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<i>Professor C. E. Fay.</i> |
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<i>Dwight L. Elmendorf.</i> | |
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Atlantic City Daily Press
Hackensack Record
Millville Republican
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NEW YORK

Albany Times-Union
Amsterdam Recorder
Binghamton Press
Brooklyn Daily Eagle
Buffalo Express
Elmira Star-Gazette
Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

NORTH CAROLINA

Greenville Reflector
Rocky Mount Evening Telegram

NORTH DAKOTA

Fargo Courier-News

OHIO

Dayton Journal
Hamilton Republican
Marion Star
Norwalk Reflector-Herald
Sandusky Register
Toledo Times

OKLAHOMA

Lawton News and Star

OREGON

Coos Bay Times
Salem Oregon Statesman

PENNSYLVANIA

Allentown Morning Call
Bradford Star and Record
Carlisle Evening Herald
Chambersburg Public Opinion.
Mt. Carmel Item
Pittsburgh Sun
Shamokin Dispatch
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald
Sumter Item

SOUTH DAKOTA

Aberdeen American
Yankton Press and Dakotan

TENNESSEE

Chattanooga News

TEXAS

Corpus Christi Caller and Herald

UTAH

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WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

VOL.1 APRIL 28, 1913 No. 11

THE MENTOR

**A Wise and Faithful
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**LEARN ONE THING
▲ EVERY DAY ▲**

Cherubs In Art

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FORTHCOMING ISSUES

MAY 5. MAKERS OF AMERICAN HUMOR Burgess Johnson, Author of "Bashful Bullheads," "Rhymes of Home," "Rhymes of Little Boys," etc.	JUNE 2. THE STORY OF PANAMA Stanley Horna, Author of "The American Mediterranean."
MAY 12. STORY OF AMERICA IN PICTURES —THE DISCOVERERS Albert Bushnell Hart, Professor of Government, Harvard University.	JUNE 9. AMERICAN BIRDS OF BEAUTY Edward H. Forbush, State Ornithologist of Massachusetts.
MAY 19. LONDON, THE WORLD'S METROPOLIS A Trip Around the World with Dwight L. Elmendorf Lecturer and Traveler.	JUNE 16. AMERICAN SEA PAINTERS Arthur Hether, Artist, Critic, and Author.
MAY 26. STATUES WITH A STORY Lorado Taft, Sculptor.	JUNE 23. PARIS, THE INCOMPARABLE A Trip Around the World with Dwight L. Elmendorf, Lecturer and Traveler.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

APRIL 28, 1913

No. 11

C H E R U B S I N A R T

CHERUBS FROM THE SISTINE MADONNA, BY RAPHAEL

ANGEL, BY FRA BARTOLOMMEO

CHERUB, BY SASSOFERRATO

HOLY CHERUBS, BY RUBENS

THE TARGET, BY BOUCHER

ANGEL HEADS, BY REYNOLDS

By *GUSTAV KOBBE*

Author and Critic

THE word cherub as used in defining the angelic order to which the term is strictly applied has a limited meaning. But on the very human principle that all beautiful children are angels—until it is discovered that they are not—the meaning of the word has been extended. In consequence, it embraces not only baby angels, but even those chubby little rascals known as cupids, who dart about with bows and arrows and use the susceptible human heart for a target. That is why pictures illustrating the cherub in art may be of such wide range, and include works like the two famous cherubs of Raphael, the cherub of Sassoferrato, the young angel playing on a lute by Fra Bartolommeo, Reynolds' angel heads, Boucher's "Cible d'Amour" (Cupid's Target), and even Rubens' "Holy Cherubs," a group in which, strictly speaking, there is no cherub at all.

The most famous cherubs ever painted are those of Raphael. When "Raphael's Madonna" is spoken of only one of his many Madonnas is



REPOSE IN EGYPT

From a painting by Van Dyck in the Pitti Gallery, Florence.

meant,—the “Sistine Madonna” in the Dresden gallery. Other Madonnas by him also are famous; but this so far outdoes them all in fame that it is known simply as his Madonna.

THE WORLD'S MOST FAMOUS PICTURE

There can be but little doubt that the “Sistine Madonna” is the most famous picture in the world. It is enormously popular throughout the Christian world, and likely represents to the majority of people not a great work of art nor even a great Madonna, but rather a pictorial interpretation of sacred motherhood. In Dresden it is in a gallery by itself, as in a shrine; and the copying of it is now forbidden. Of course there already exist numerous reproductions of it, and in the Dresden shops it appears in all kinds of souvenirs. Dresden may be said to be under the spell of the “Sistine Madonna.”

Quite as famous as Raphael's Madonna are Raphael's Cherubs, which are a detail taken from this Madonna; and, as the "Sistine Madonna" is the most widely known picture of the Virgin, so no cherub or group of cherubs is so famous as the two that lean on the altar top indicated at the very bottom of the picture. These cherubs, however, are not just pretty cherubs: they have both artistic and allegorical meaning in the composition. If you examine a reproduction of the entire picture, you will discover one reason for its being a great work of art, and also why, in spite of Raphael's having been temporarily obscured of late years by artists of more vigorous and realistic tendencies, he is rapidly regaining his former importance.

The composition of this picture is not only in three planes of perspective, but also in three planes of elevation. Of the large figures the one farthest in perspective but also the most elevated, and therefore the most conspicuous, is the Madonna with the Child. These are the most sacred personalities in the painting. Hence they rise conspicuously above the others. The figures of Saint Barbara and Saint Sixtus are lower in elevation and nearer in perspective. The cherubs are at the bottom and very front of the picture. Despite their wings, they are intensely human little creatures, and may be said to represent humanity. Thus, on Raphael's canvas we have in gradually deepening perspective, but at the same time in rising elevation, the world, as represented by the two little human cherubs; the church, as represented by two of its saints; and the Godhead, as represented by the Son in the arms of His mother. If the interpretation I have essayed is correct, these two cherubs in art play a larger part in the allegory of the painting than is usually assigned to them.

One senses rather than actually sees the depth and elevation in this picture; for its three horizons are viewed in one. Raphael further enhanced the feeling of depth in the work by painting a frame within the frame, the painted frame being



ANGEL

A detail from a painting in the Vatican, by Raphael.



ASSUMPTION OF THE VIRGIN

From painting by Rubens, in the Hof Museum, Vienna.

tion regarding this picture by Fra Bartolommeo. "For the church of San Martino, in Lucca," writes Vasari, "this master painted a picture of the Madonna with an angel playing on a lute at her feet; San Stefano (Saint Stephen) stands on one side of the Virgin, and San Giovanni (Saint John) on the other; the work is a good one, whether as regards design or coloring, and affords full proof of the master's ability." From the point of view of the present, the calm, reserved contemporary praise bestowed upon pictures now considered among the great masterpieces of the world is both interesting and amusing.

In this picture are two other angels that cannot, like the angel of the lute, be detached from the composition and reproduced separately, yet are wonderfully graceful. They are lightly poised over the Virgin, and hold above her head a jeweled crown from which floats a saffron-colored veil in two streamers that add to the airiness of the design. The delicate color of their wings is seen against the lighter tones of the sky. The Ma-

formed by the altar top below, on which the cherubs lean, the curtain rod above, and the curtains on the sides. First one looks into a scene; and then deeper and deeper into it, while at the same time the eye travels upward from cherubs to saints, from saints to Madonna. It may be, as some people think, that the two charming infants with wings were afterthoughts. Even so, however, they are not superfluous, but, exquisite in themselves, add to the harmonious beauty of the composition.

FRA BARTOLOMMEO'S ANGEL

Fra Bartolommeo painted in 1509 the young angel seated at the foot of a pedestal and playing a lute. Although more than four hundred years have elapsed since it left the hands of the master who produced it, it is still to be seen in the very spot where it was placed so long ago. The same contemporary authority to whom we owe the reference to the "Sistine Madonna" has left informa-

donna, holding the Child in her lap, is on the pedestal at the foot of which sits the angel with the lute, clad in diaphanous drapery and with wings outspread, while he plays upon the instrument and sings. The vigorously modeled figures of the saints stand like two pillars holding the composition together. This picture, now priceless, was, according to an inventory of the time, valued at sixty ducats (about \$150).

Shortly before painting this picture Fra Bartolommeo had been drawn to Rome to see the work of the famous Raphael. It so filled him with admiration that he despaired of equaling it; and in consequence he cut short his stay, even leaving a picture he had begun for Raphael to finish. These facts are interesting, because there is what might be called a family resemblance between this angel with the lute of Fra Bartolommeo and the Raphael cherubs.

Gruyer, a French writer, speaks of the singular charm that Fra Bartolommeo understood how to impart to his pictures, by the angels with variegated wings which he frequently introduced, now flying lightly through the air and again seated tranquilly, playing on the mandolin or lute or lifting their voices in song. This passage, while general in its application to Fra Bartolommeo's work, fits almost exactly the angels in the Madonna from which is taken the delightful angel with the lute.

THE FLYING CHERUB OF SASSOFERRATO

The Cherub of Sassoferrato, the beautiful little angel flying gently and slowly as if about to alight, was kidnapped in 1901; for in that year the picture of which this plump morsel of winged babyhood is a part was stolen from the church of Santa Sabina in Rome. Fortunately it was recovered. The painting is "The



ASSUMPTION OF THE VIRGIN
From painting by Titian, in the Academy, Venice.

Madonna of the Rosary," and was executed as an altar piece for the church. It is considered Sassoferrato's masterpiece. The Virgin holds the child in her lap; to the right of the chair or throne kneels Saint Dominic, to the left Saint Catharine. The cherub with folded arms that, well up in the picture, floats so gently toward the Madonna is balanced by another on the other side of the throne. This latter cherub's little hands are folded and raised in prayer. And there are still other cherubs' heads with wings arranged in a semicircle. This picture shows the care and finish that distinguished Sassoferrato's work, and his smoothness and beauty of expression; yet it avoids the exaggerated sweetness that in some of his work becomes insipid. The Cherub of Sassoferrato is distinctly lovely.

A GROUP OF RUBENS' CHERUBS

Rubens' "Holy Cherubs," to give the picture its usual English title, is a misnomer, unless we stretch the meaning of cherub to embrace not only the saints but even the Christ Child. The picture contains the infant Jesus, the infant Saint John, an angel, and a little girl. The popular title wholly ignores its religious significance and simply regards it as an attractive picture of children, one of the children, for reasons the average picture gazer is too indolent to trouble about, having wings. Even the title, "The Little Jesus, Saint John, and Two Angels" sometimes given to it—and in works on Rubens—is incorrect. There is only one angel,—the boy with wings. The little girl is not an angel, for the simple reason that in the angelic orders there are neither girl nor woman angels, strange as that phase of what is called angelology may seem to us of the modern world, in which woman plays so conspicuous and helpful a part.

A description of the picture will explain its significance. The Christ Child, shown in profile, is sitting on a cushion under a tree. With His right hand He is reaching out and patting the infant Saint John on the cheek. The baby saint, his back turned toward the spectator, is engaged in lively conversation with the Christ Child, and the gesture of his right hand, with the index finger extended, appears to give emphasis to what he is saying. With the other arm he fondles the lamb that a little angel is bringing up from the left. Behind the Christ Child kneels a little girl. In the right hand she holds a bunch of grapes, and with the left is reaching toward a vine with the object, doubtless, of plucking another bunch. In the right foreground are fruits; on the tree-trunk is a climbing grapevine; there is a woody landscape. Thus we have in this picture the Christ Child, Saint John, the Lamb, an angel, and the Church or Holy Bride (represented by the little girl), a group the significance of which makes the title of "Holy



VISION OF EZEKIEL

From a painting by Raphael in the Pitti Gallery, Florence. It shows cherubs in a composition of extraordinary vigor.



WATER



AIR

Reproduced from a set of four paintings by Francesco Albani (1578-1660), representing the elements.

Cherubs" seem a far-fetched piece of sentimentality. With all it is a group of plump, healthy children with a lamb, and would readily pass as a secular canvas, were it not for the little angel.

The original of this picture is in Vienna. What is believed to be an atelier, or studio, copy of it is in Berlin. This is an example of the custom that prevailed with many old masters, of having much of their work executed by their young pupils, the master himself putting in the finishing touches. In Rubens' case, the farther away his customer lived the more work on the picture ordered by that customer was done by the pupils in Rubens' atelier. He had many of these. According to an eye-witness, they were usually to be found busily employed on various canvases on which the master had drawn in the subject with chalk and here and there indicated the color scheme that the pupils were to carry out. This done, Rubens went over the picture himself. The custom I have described accounts for the great number of pictures turned out by some of the old masters, and also for their uneven quality, since, not infrequently, the final touches of the master were insufficient to cover up the weaker work of the pupils.

CUPIDS IN AIRY PLAY

The French title of Boucher's "Target," "La Cible d'Amour," well expresses the scene. The little rogues of cupids are romping in air, wee aviators of two hundred years ago, created by the fancy of the French artist. The target of the cupids is a heart. They are keeping up their



FIRE



EARTH

Francesco Albani achieved great fame by his frescoes. His painting of cherubs and cupids is distinguished for its exquisite finish and natural charm.

marksmanship between campaigns. They are the bowmen of Venus, the archers of Love, and must not permit their skill to lapse for lack of adventure. This flight of cupids is a true flight of fancy.

Boucher was eminently a decorative painter. As was the case with Watteau and Fragonard, his popularity was for awhile obscured, because other styles of decoration succeeded the manner of their period. Now, however, there has been a revival of French eighteenth century decoration, and with it an appreciation of the harmonious blending of these pictures in the decorative scheme of that period, which is now frequently reproduced in so-called "period rooms" in private houses.

Boucher was a child of his day. His subjects are mostly of the so-called "galant" type,—shepherds and shepherdesses that look like disguised lords and ladies and are engaged in sentimental adventure, as it was understood at the time. He also painted Venuses and Dianas, and, as a portraitist, was a protégé of Mme. de Pompadour. Even the manner in which death came to him seemed to point a moral drawn from his own career as an artist. For one morning, in May, 1770, he was found dead before his easel, on which stood a picture of Venus.

But this artist's cupids are in a class by themselves. They are romping rogues, frolicsome creatures, happy at the mere thought of being alive and the wonder of it. The subtle delicacy of their rounded limbs, enchanting grace, their ease of gesture and charm of attitude, their cheerfulness and abandon, and, in general, their complete absorption in having

a good time,—these characteristics stamp them as Boucher's. And, above all, their airiness and grace! They are petals, carnations, whole festoons of blossoms, floating merrily through space.

REYNOLDS' WINGED HEADS

Reynolds' "Angel Heads" is a picture neither of angels, of cupids nor of any other imaginary beings. It represents five different views of the head of a child, whose name was Frances Isabella Ker Gordon, the "blue-eyed, golden-haired daughter of Lord William Gordon, her sweet face seen in five different winged heads amongst the clouds."

This is possibly the best known of all Reynolds' pictures of children. He painted the cluster of little cherubs in 1786, a date near the close of his great career; so that the different expressions of the same charming face would seem to reveal his knowledge, gained from his long experience as an artist, of the subtleties of the child mind as reflected in the child face. Here are innocence, reflection, wonder, joy, and affection, according as one chooses which of the five heads of little Miss Gordon to contemplate. It has been remarked of this picture, that it has been cheapened by frequent copies, in which the delicate essence of the original has been allowed to



THE GARLAND OF FRUIT

From a painting by Rubens. An interesting example of the great Flemish master's art in depicting the cherub type.



DANCE OF CUPIDS

From a painting by Francesco Albani (1578-1660).

evaporate. "But a glance at the picture itself renews the spell of the master." It is England's contribution to the cherub in art.

One authority says that the face is as nearly angelic as a human portrait can be made. Certainly the heads are angelic in respect to beauty, grace, and innocence. Lord Gordon paid Reynolds a hundred guineas (\$500) for the work, which would now bring many times that sum. The charming little girl whose head the picture shows in five different poses grew up but remained unmarried, and died in 1831. After her death her mother presented the picture to the National Gallery.

From all that has been written herein, it is quite evident that the cherub in art is a distinguished little being. For has he not engaged the services of some of the most famous masters of their time and country? Moreover, it is true that pictures of which they form a part are to be found in the great collections of the world,—Raphael's "Madonna" in the Dresden gallery; Rubens' "Holy Cherubs" in the Imperial Museum, Vienna; Boucher's "Target" in the Louvre; Reynolds' "Angel Heads" in the National Gallery; while the cherubs of Bartolommeo and Sassoferrato have made the churches in which they still hang, after the lapse of the centuries since they were painted, points of pilgrimage for lovers of the beautiful in art.

SUPPLEMENTARY READING

Raphael	<i>Masterpieces in Color</i>	Paul G. Konody
Rubens	<i>Masterpieces in Color</i>	S. L. Bensusan
Reynolds	<i>Masterpieces in Color</i>	S. L. Bensusan
Boucher	<i>Les Grande Artistes</i>	G. Kahn
Fra Bartolommeo	<i>Illustrated Biographies of the Great Artists</i>	Leader Scott
Outlines of the History of Art		Dr. Wilhelm Lübke

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue ten cents.

NEXT WEEK'S "MENTOR"

MAKERS OF AMERICAN HUMOR

Josh Billings, Artemus Ward, Bill Nye, Joel Chandler Harris, Frank B. Stockton, and Mark Twain.

By BURGESS JOHNSON

The Associated Newspaper School

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FEB. 17. BEAUTIFUL CHILDREN IN ART
Gustav Kobbé.

FEB. 24. MAKERS OF AMERICAN POETRY
Hamilton W. Mabie.

MAR. 3. WASHINGTON, THE CAPITAL
Dwight L. Elmendorf.

MAR. 10. BEAUTIFUL WOMEN IN ART
J. T. Willing.

MAR. 17. ROMANTIC IRELAND
Dwight L. Elmendorf.

MAR. 24. MASTERS OF MUSIC
W. J. Henderson.

MAR. 31. NATURAL WONDERS OF AMERICA.
Dwight L. Elmendorf.

APR. 7. PICTURES WE LOVE TO LIVE WITH.
James Huneker.

APR. 14. THE CONQUEST OF THE PEAKS
Professor Charles E. Fay

APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY.
Dwight L. Elmendorf.

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The Wife in Art
American Landscape Painters
The Madonna in Art
Statues with a Story
American Sea Painters
Patriotic Songs

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The Story of America in Pictures.

The Discoverers
The Explorers
The Contest for North America
The Revolution

Department of Literature

Makers of American Novels
American Prose Writers
Makers of American Humor

Department of Natural History

American Birds of Beauty
Flowers of Decoration
Animal Kings of Their Kind
Great Gardens of the World
Game Birds

Department of Science

Panama Canal
Great Bridges of the World
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Department of Travel

A Trip Around the World with Dwight L. Elmendorf.
Among the Ruins of Rome
The Canals of Holland
Paris, the Beautiful
Switzerland's Mountain Beauties
The Mediterranean
Egypt, the Land of History and Mystery

VOL.1

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No. 12

THE MENTOR

A Wise and Faithful
Guide and Friend



Statues
With A Story

DEPARTMENT OF FINE ARTS

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THE MENTOR

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VOL. I

MAY 5, 1913

No. 12

STATUES WITH A STORY

THE LAOCOON

THE DYING GAUL

OLD FATHER NILE

THE FARNESE BULL

COLLEONI

PERSEUS

By LORADO TAFT, Sculptor

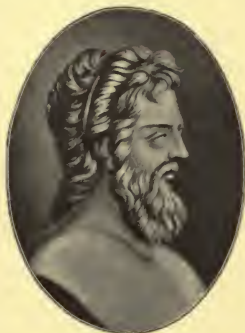
Author "The History of American Sculpture"

SCULPTURE'S greatest asset is its hint of eternity"—a striking way of saying that the sculptor's art is permanent. From the first thought to the last stroke of his chisel, this is the sculptor's inspiration: "I am working for all time." As he faces the months, or years, of labor required to complete his task, he asks himself only if his subject is worth while. If it is, or appears so to him, nothing can dismay him nor diminish his ardor.

First, a great thought worthy of the awful permanency of sculpture; then a fitting expression of it in stone—such is the ideal combination.

A few rare men attain to this high standard. If their works survive the ages their fame is secure. Sometimes the name is lost and we have no record in classic literature of the artists, but the work remains, and we thank them under such phrases as "the author of the Fates," or "the sculptor who carved the Winged Victory."

STATUES WITH A STORY



PHIDIAS

In all the arts simplicity and economy of means and effort are fundamental virtues. In good sculpture, what is called "integrity of mass" is the first essential. This means that the sculptor must not "cut up" his work with many lines, but must preserve an effect of mass, so that his statuary shall be simple and substantial. This principle was known and felt by the Greeks, as it had been known and practised for thousands of years by the Egyptians. It was necessary in the case of the Egyptians. The sculptors of Egypt had no marble, and their achievements were hewn by the hardest effort from masses of unyielding granite and porphyry.

What began as a necessity with them in this art became in time a habit, and ultimately a sacred thing. The Greeks, while having greater freedom than the Egyptians, still kept constantly in mind the nature of the material with which they worked, and they took few liberties with it. The sculptures of the Parthenon have a marked simplicity of line and an impressive effect of mass. Their design could be made out as far as they could be seen at all, and as a result it was a true decoration at any distance. The "pattern" of these wonderful groups on the Parthenon was visible from the city below. The grouping of the figures is wonderfully planned for distant effect. Not an arm crosses a body. The lines are as simple as the letters of the alphabet. And even at such a distance that the lines are lost, the massing of light and shade is superbly effective.

Another thing we notice in these old-time sculptures: their authors did not disdain to tell a story. Every figure on the Parthenon had its meaning aside from its decorative value. Those great masters enjoyed "spinning yarns"—always, of course, according to the rules of the game—as much as did the mediæval artists who painted Bible history all over the church walls. The term "Art for Art's Sake" was not yet invented, and these old sculptors in a simple, natural way not only carved beautifully, but told beautiful stories in stone as well. Surely if Phidias and Praxiteles, the greatest of Greek sculptors, as well as Michael Angelo, delighted in a story telling art, we need not despise it today!



PRAXITELES

THE LAOCOON

This is truly a story in stone, the scene of which was laid in the island of Rhodes. This island seems to have possessed a decided taste for the extraordinary in art. The famous Colossus of Rhodes was one of the seven wonders of the world, and appears to have "filled a long felt want." It so gratified the popular fancy that the people of Rhodes proceeded to make a specialty of colossal statues for a time. We are told that they had as many as one hundred of these monsters, although none of them attained to the 105 feet height of the Colossus.

About a hundred years before the Christian year there was a school of very able sculptors active in Rhodes. Their work showed a love of the sensational, and the subjects they delighted in were the kind that would have been very displeasing to the great masters of the fifth century B. C. But the skill of these men compels the admiration of the world.

Among them was a father and two sons, Agesander, Polydorus, and Athenodorus, who were destined to attach their names immortally to a



THE VATICAN MUSEUM—ROME

STATUES WITH A STORY

work of sculpture representing another father and his two sons. The tragic group of the Laocoon (lay-ok'co-en) is a striking example of the art in sculpture of that time. A very eminent critic, Dr. Ernest Gardner, states the case as follows: "We cannot help feeling that the object of the sculptor was not so much to express in marble the story of Laocoon as to make use of the theme as a pretext for a group of figures struggling in the agony of a cruel death; and however much we may admire the skill with which he has rendered his repulsive subject, the choice of such a subject in itself suffices to show that he—or rather the age in which he lived—had lost the finer instinct for sculptural fitness. Death, in itself, when met with a fortitude like that of the dying Gaul, may reveal the character as nothing else can, and show a quiet dignity which affords an admirable subject for sculpture; but the case is different when such a subject leads to a mere pathological study of agony and contortion."

This expresses the general feeling of art students concerning this far-famed work. The statue is not perfect as we see it today. The restoration of Laocoon's right arm is entirely wrong. The hand should be brought



THE CAPITOLINE MUSEUM—ROME

down behind the head, producing a much simpler and compact outline. The contrast of the young forms of the boys and the magnificent physique of the father makes a strong appeal even to the most careless observer. The conscience and knowledge of the sculptors on this work is simply overpowering. Who could equal it today?

THE DYING GAUL

Here is a more grateful and pleasing thing. It is a tribute of a brave people to a formidable foe. What a dance these Gauls ("future Frenchmen" they have been called) had led the Greeks for years. Primitive Rome had been sacked by them as far back as 390 B. C., and throughout distant Asia Minor they had spread like locusts. With their strange weapons and manner of fighting, their personal strength and stature, and their courage, they made themselves feared as no well-known enemy could have done. Attalus of Pergamum, in Asia Minor, celebrated his reign by a vigorous campaign against the Gauls, which crushed them almost, though not quite, into permanent submission. Among other records of this was a great group of sculpture erected in Pergamum by the conqueror. The work was done by a company of skillful men brought from Greece for that purpose. The descendants and pupils of these men formed the extraordinary school of Pergamum, whose works are the wonder of today. Among the products of the earlier period of this school was the noble "Dying Gaul," which used to be considered a "Dying Gladiator," "butchered to make a Roman holiday," and, as such, was immortalized by Byron in his well known poem. It is probable that this marble figure, which now rests in the Capitoline Museum in Rome, is a reproduction of one of the bronzes of the original triumphal group. It is a remarkable characterization—hair, features and even the skin are plainly different from the Greeks—while the moustache and the rope around the neck show his race. The great thing about this admirable statue—greater even than its fine modeling and accurate anatomy—is its pathetic dignity. The poet has caught it.



THE COLOSSUS OF RHODES



THE RIVER NILE AT TEMPLE OF PHILAE

“He leans upon his hand; his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low;
And through his side the last drops ebbing slow
From the red gash, fall heavy, one by one.”

OLD FATHER NILE

We do not know just when the Greeks began to personify rivers in sculpture, but the reclining figure was early recognized as a symbol of moving water. It is not strange, then, that in the larger world-power of Greece the mysterious and long nameless Nile should be honored with this sort of personification. The well-known figure of the Nile in the Vatican is a striking example of this. We do not know who made it, nor where it was made. Some are convinced that it was Egyptian in origin; others declare it has nothing in common with Egyptian work and that it was produced elsewhere, perhaps to adorn the garden or villa of

some rich Roman who had returned from travels in Egypt and wanted a fitting memorial.

The statue has always been a great favorite. The sixteen babies which climb over the recumbent giant are delightful in their various attitudes and expressions. The one in the cornucopia is the best liked of all. It is the most complete and self sufficient. The great river god heeds them not, but reclines in serene contemplation. His face is quite impassive, the body is languid grace itself.

The grouping of the little people is very happy. It seems accidental, yet it would be difficult to move one of them to the advantage of the whole composition.

Of course, this is not the highest art, but there is room in this world, and need, for the playful as well. In this work the artist has let his fancy play like the elfish little creatures that climb unnoticed over the sleeping giant.

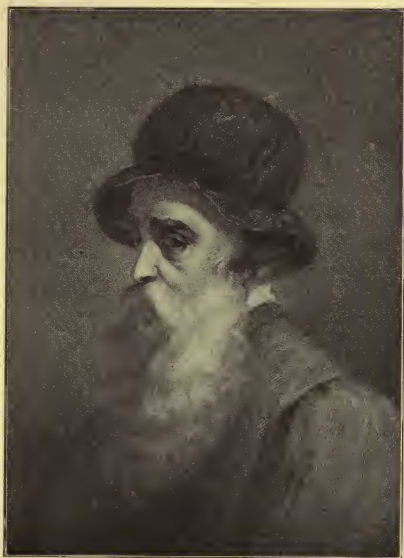
In this same mood one may be forgiven for recalling a complacent self-appointed young woman who acted as guide for an American party visiting the Museum of the Vatican. When one of her followers asked her what this statue was, she gave it one glance and replied: "Why, don't you know, 'Suffer little children to come unto me!'"

THE FARNESE BULL

This is one of the curiosities of Rhodes. We know it as "The Farnese Bull" because it was long in possession of the Farnese (far-nay'-zay) family at Naples, in the museum of which city it still remains.

That the thing was created to "make a sensation" there can be no doubt. It has not a theme that needed to have been put in everlasting marble!

Some wealthy patron of the arts must have recognized its showy possibilities and have given the commission in order to call attention to himself. The work is not inspiring in any way, and must have put its



VERROCHIO



COLLEONI STATUE—VENICE

author to a good deal of irksome labor. It simply could not be made interesting all around, so a number of stage properties have been stuck in. As it is, great spaces remain most meagrely filled, while no heed at all has been paid to the old principle that a true sculptural group should be so compact and interwoven that the downward cut of a sword anywhere would cleave through at least two figures. The figures stand about casually with no special relation to each other, though it is true from some points of view the group does pile up into a harmonious structure.

Some reserve must be used in criticism of this work, however, for a good deal of it is restoration. A certain learned professor used to say

that the only thing left from the original group was the dog's hind legs. This is a grim, scholarly joke, but the fact remains that without the aid of certain Pompeian paintings it would have been impossible to put the few fragments together.

COLLEONI

A few years ago a sculptor who had an equestrian statue to make set out to obtain photographs of all the equestrian statues in the world. He announced that there were only about sixty of them in existence worthy of the name. Of these it is certain that the "Colleoni" (kol-lay-o'-nee) of Venice, made about 1490 by Andrea Verrochio (vay-rok'-key-o) and Alessandro Leopardi, (lay-o-par'-dee) leads the procession.

Partnerships in sculpture were rare. In this case the division of work was inevitable, for Verrochio died before its completion. Judging from his other sculptures, this was good fortune, but Leopardi brought something that Verrochio evidently lacked. John Addington Symonds tells us in his admirable work on the Renaissance (rén-nay-sanse) that, "The breath of life that animates both horse and rider, the richness of detail that enhances the massive grandeur of the group, and the fiery spirit of its style of execution, were due to the Venetian genius of Leopardi."

What an idea of relentless force this mighty bronze conveys! With what momentum it has been charged! Those of us who like to see a statue permanently planted on its pedestal will trouble a little over the disaster which must come with the next step. But we are carried away in the general enthusiasm, and we enjoy without reservation when we really have some right to criticise. Of course, if a horse must walk off his pedestal, then the pedestal should be low enough so that it would not hurt much. But we love the whole thing as it is; glorious charger, superbly threatening warrior, and admirable pedestal. It all constitutes one of Venice's chief jewels. Such things put eternal soul into a city.

PERSEUS

Benvenuto Cellini (ben'-ven-noo'-to chel-lee'-nee) born in 1500, was one of the most picturesque and vivid figures of the Renaissance. Few of his sculptured works remain, but his autobiography ranks among the most fascinating works of all the world's literature. Nothing more frank could be written. It opens a window for us into the very heart of that astonishing age. Benvenuto Cellini's life was a stormy one. He saw everything that was going on, and if we take his own word for it he did a large part of it himself. He was on intimate terms with the great, and he was either in great honor or in great trouble, according to his adventures. Cellini brags of his loves, his quarrels, his murders, and his sculptures with equal satisfaction. He tells us that some of the latter were the most beautiful ever made. He was recognized as the greatest goldsmith of his time, but the products of this exquisite art have always been exposed to dangers unknown to cheaper materials, and little remains of his skill in designing plate, armor, or jewelry.

His best known work, and the one he calls his greatest masterpiece, is his "Perseus" (pur'-seos) which he made in 1554, and which was at once honored with a position in the Loggia dei Lanzi, (lowj'-ja day-ee lahnd'-zee) in Florence, where it has stood for three and a half centuries. In its day it was loaded with compliments. It was a true product of its age, and just what the people desired. The elaborate pedestal seems to us unsuited to its purpose, but the skill of the goldsmith is nowhere more



CELLINI

apparent than in its decorations and in the statues which fill its niches. There is no doubt of the man's sincerity of conviction that he was "doing the most perfect thing ever seen."

In one of the museums of Florence is Cellini's first study for the Perseus, a perfectly delightful little figure. If the complacent sculptor had succeeded in giving to the larger figure the charm and distinction of his first sketch, it would have merited all of his eulogies. In its development the first inspiration was lost; Perseus grew heavy and "prosperous"—too faithful a copy mayhap of the model who posed for it. But it is still a notable work, and vastly interesting because of the story of its making and the scenes that it has looked down upon from its ornate pedestal in the Loggia, which contains the treasures of sculpture so prized by Florentines and admired by all visitors.



LOGGIA DEI LANZI—FLORENCE

SUPPLEMENTARY READING

BOOKS ON SCULPTURE

History of Sculpture	<i>Marquand and Frothingham</i>
History of Sculpture	<i>Lübke</i>
Schools and Masters of Sculpture .	<i>Radcliffe</i>
The Renaissance in Italy	<i>Symonds</i>
Autobiography of Benvenuto Cellini	

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue, ten cents.

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THE STORY OF AMERICA IN PICTURES

THE DISCOVERERS

Christopher Columbus, John Cabot, Vasco Nuñez Balboa, Ferdinand Magellan, Jacques Cartier, and Henry Hudson.

By ALBERT BUSHNELL HART, *Professor of Government,*
Harvard University.

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- FEB. 17. BEAUTIFUL CHILDREN IN ART
Baby Stuart, by Van Dyck, The Blue Boy, by Gainsborough, The Age of Innocence, by Reynolds, The Calmady Children, by Lawrence, The Dauphin, by Greuze, Prince Balthazar Carlos, by Velasquez.
Gustav Kobbé.
- FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie
- MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, The White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Recamier, Countess Sophie Potocka.
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Glants Causeway, Blarney Castle, Thomond Bridge—Limerick, Hill of Tara and Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.
- MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods, Big Trees of California.
Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
The Sistine Madonna, by Raphael, Mona Lisa, by Da Vinci, The Last Supper, by Da Vinci, The Syndics, by Rembrandt, The Magnificat, by Botticelli, The Immaculate Conception, by Murillo.
James Huneker.
- APR. 14. THE CONQUEST OF THE PEAKS
Mont Blanc, The Matterhorn, Mount St. Elias, Ruwenzori, Bride Peak, Mount McKinley.
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Robert Burns' Cottage, Elens Isle, Melrose Abbey, Abbotsford, Stirling Castle, Fingals Cave.
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Cherubs from the Sistine Madonna, by Raphael, Cherub, by Sassoferrato, The Target, by Boucher, Angel, by Fra Bartolommeo, Holy Cherubs, by Rubens, Angel Heads, by Reynolds.
Gustav Kobbé.
- ## FORTHCOMING ISSUES
- MAY 12. STORY OF AMERICA IN PICTURES—THE DISCOVERERS
Albert Bushnell Hart, *Professor of Government, Harvard University.*
- MAY 19. LONDON, THE WORLD'S METROPOLIS
A Trip Around the World with Dwight L. Elmendorf, *Lecturer and Traveler.*
- MAY 26. THE STORY OF PANAMA
Stephen Bonsal, *Author of "The American Mediterranean."*
- JUNE 2. AMERICAN BIRDS OF BEAUTY
Edward H. Forbush, *State Ornithologist of Massachusetts.*
- JUNE 9. AMERICAN SEA PAINTERS
Arthur Hoeber, *Artist, Critic, and Author.*
- JUNE 16. PARIS, THE INCOMPARABLE
A Trip Around the World with Dwight L. Elmendorf, *Lecturer and Traveler.*
- JUNE 23. FLOWERS OF DECORATION
H. S. Adams, *Author.*

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COLORADO

Denver Post

CONNECTICUT

Connecticut Post

DELAWARE

Wilmington Evening News

DISTRICT OF COLUMBIA

Washington Herald

GEORGIA

Atlanta Herald
Savannah Herald
Waycross Journal

IDAHO

Idaho Falls Times

ILLINOIS

Chicago News-Herald

KANSAS

Wichita Daily Times
Topeka Daily Journal
Lawrence Journal
Garden City News
Gardner News
Gardner Journal-World

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Lexington Herald

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Boston Herald

MISSOURI

St. Louis Post-Dispatch
Kansas City Star
St. Joseph Herald

MICHIGAN

Detroit Journal

Great Rapids Press

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Muskegon News
Saginaw News

MINNESOTA

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NEVADA

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Atlantic City Daily Press
Newark Record
Milford Republic
Newark Star
Paterson Daily Press
Trenton Times

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New York Times

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Raleigh News-Times

NORTH DAKOTA

Fargo Herald-News

OHIO

Cleveland Journal
Cincinnati Enquirer
Columbus Star
Dayton Herald
Akron Herald
Toledo Herald

OKLAHOMA

Lawton News and Star

OREGON

Corvallis Times
Hillsboro Herald

PENNSYLVANIA

Altoona Herald
Bradford Star and Herald
Carlisle Evening Herald
Chambersburg Public Op-
inion

McKeesport Times

Pittsburgh Sun

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Provo Evening Standard

VERMONT

St. Albans Messenger

VIRGINIA

Richmond Herald
Newport News
Richmond News Leader

WEST VIRGINIA

Martinsburg Herald
Morgantown Journal

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THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

The Story of America in Pictures
The Discoverers
DEPARTMENT OF HISTORY

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

MAY 12, 1913

No. 13

STORY OF AMERICA IN PICTURES *THE DISCOVERERS*

CHRISTOPHER COLUMBUS

FERDINAND MAGELLAN

JOHN CABOT

JACQUES CARTIER

VASCO NUÑEZ BALBOA

HENRY HUDSON

By ALBERT BUSHNELL HART

Professor of Government, Harvard University.

CONSIDERING how comfortably the native peoples of America got on from the Creation down to 1492, and how little liking most of them showed for the Europeans who came to visit them, it is a curious thing that Europe just before 1500 A. D. should all at once have made up its mind to go west, or at least westward. This sudden awakening to the fact that if the ocean had an eastern shore it might have a western was, however, not at all due to any interest in any New World, but to a desire to despoil the Old World. Most of the early discoverers were in their own minds bound for the coast of Asia; for Europeans always knew that there was an India, a Japan, and a China. The Roman Empire tried to send an embassy to China: medieval monarchs liked Chinese silks, and their wives wore pearls from Ceylon. Later, Marco Polo went all the way overland to the Chinese coast, and came back home with wondrous tales which we now know were substantially true; Hanno, the Carthaginian, sailed westward and southward along the African coast, and came back through the Red Sea—and long did the gorilla's skin that

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he brought home with him hang in a temple, as a sort of Free Museum of African Art. Yet the bold seamen of southern and western Europe, makers of charts for other seamen's use, were somehow unable to think out a water route to India till the Portuguese, pushing southward again and again, approached the Cape of Good Hope, just as Columbus began thinking of sailing west.

WHY DID COLUMBUS SAIL WEST?

Simply because he thought it was the shortest route to eastern Asia. He knew nothing about Leif Ericson and Vinland the Good, and the Skraelings—these first Americans to criticize the manners of European visitors. Columbus, with all his pluck, discovered America by the same kind of finesse that a bull discovers a stone wall between him and the lady with a red parasol; namely, by striking against it head on. America was a tie across the railroad track of Columbus, a cordon of police keeping people off a baseball field,—America barred Columbus from that Asia which he sought and never saw.

Nevertheless, there was something that animated Columbus, and all the other discoverers after him, besides the wish to get to Asia; particularly after the Portuguese in 1496 found a good water highway around Africa, reached far-off India, and straightway began to conquer it. The first lure to the discoverer was love of adventure; for Europe still put trust in amazing beliefs about human beings who lived somewhere on the edges of the world. Medieval children's books contained pictures of dog-headed men, and men with but one foot, which they twisted up over their heads to form a sun umbrella; and a practical joke that lasted for centuries was the belief that Englishmen had tails. It was an age of adventures; knights errant had just gone out of style; and so commonplace a traveler as John Smith, later of Virginia, fought with Turks. Anybody who desired it could have a first-class adventure with pirates; though



SIR FRANCIS DRAKE

The famous British sea-fighter. He plundered the gold-laden ships of the Spaniards along the Spanish Main.

commonly one adventure of that kind prevented a second one. If you sailed to Egypt or Constantinople, you circulated among people who wore outlandish dress, spoke barbarous tongues, and came from impossibly distant countries.

THE JOYS OF DISCOVERY

A youngster could not stir out of his home town in Europe without getting into exciting trouble; and once across the ocean he had the delirious joy of seeing things that white men never saw before. Think of the roaring fun of sailing northward along the American coast with a spanking breeze from the southwest,—today discovering Florida; tomorrow skirting the sea islands of the Carolinas, and netting a big turtle for dinner; next day just sheering off Cape Hatteras, and leaving it to wreck other vessels; the day after looking into the entrance of Chesapeake Bay, and making your first acquaintance with Baltimore oysters; a week later casting anchor between two great tidewaters off a long and rocky island which you neglected to call Manhattan; then getting tangled up in Massachusetts Bay, receiving caneloads of brown savages with streaks of red paint, clad in beaver and otter skins—Supercargo, get your scissors and nails ready for good trading with these innocents! And as you sail along the coast you spy crowds of natives,—natives clad in feathers; natives clad in furs; natives clad in their own innocence; natives enticing; natives shy; natives fierce and bow-armed and disrespectfully urging you to go home again; natives for the first time made aware of the uproarious



COLUMBUS ON THE SANTA MARIA

Many worried days and nights did Columbus spend on the deck of his flagship before land was sighted.



ISABELLA PLEDGING HER JEWELS

The queen of Spain pledged her jewelry to finance the expedition of Columbus. To her faith is due in great part the discovery of America.

joy of alcoholic drink; natives affrighted by the white man's booming thunder-tubes. Who would not be a discoverer of lands hitherto unknown?

THE EARLY DISCOVERERS

All the early discoverers, however much they liked the sport, came over here with an eye to the main chance: they were not sent out by geographical societies to map new countries and to bring home motion pictures of buffaloes and medicine-men. From Columbus on, they were much less interested in the land than in what grew on the land, and particularly what could be dug up from under the land. Columbus and Balboa and Magellan did not go out to bring home painted savages and monkeys, but silks and jewels, and gold, gold, gold, of the Orient. The name West Indies bears evidence of Columbus's belief that through his western route he had reached the Indies—by which people meant the coast of Asia. On one voyage in Cuba he got his sailors together and made them take oath that they were in Asia; and it was a great shock to him later on to bump upon what he reasoned must be a great continent known neither to Marco Polo nor to Vasco da Gama.

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Very likely Columbus envied the Portuguese who reached India, pushed eastward to Ceylon and Malacca, and thence to the coast of China,—where at Macao you still may see faded remnants of their tarnished glory,—and to mysterious Japan. Columbus was an adventurer, and a slave trader, and a poor colonizer; but he had the pluck to go where no man had ever gone before. Yet he died without realizing that he had added two continents to human knowledge; that an inferior explorer, Amerigo Vespucci, would affix his name to both those continents, leaving to Columbus the feeble immortality of the United States of Colombia; Columbus, Ohio; Barlow's poem, "The Vision of Columbus"; and "Columbia, the Gem of the Ocean."

Of course the mere visiting and naming of the new lands did not enrich the discoverers or the lands from which they came; but Columbus saw the opportunity for picking up other people's territory and transferring it to his masters. For, after all, Ferdinand and Isabella of Spain were the people who got the most advantage out of the discovery. Europeans were still like a lot of savage tribes, fighting viciously among themselves for desirable forests and rich meadows and pockets of ore. Ferdinand



THE PINTA

The Pinta was one of the three little vessels with which Columbus first crossed the Atlantic Ocean.



AMERIGO VESPUCCI

For whom the new world, America, was named.

and Isabella had just moved into their new possession of Granada, and at various times the Spaniards were masters of parts of Italy, Naples, Sicily, the Netherlands, and almost of England. The Spanish arm stretched across the ocean instinctively, and as the Spaniards were among the boldest sailors of their time, and were great traders, they forthwith set up a colonial empire; and held on to its last remnant, Cuba, for 406 years.

JOHN CABOT'S DISCOVERIES

When it came to extending an empire, the neighbors of Spain were quite as wide-awake; and hence in 1497 John Cabot, like Columbus an Italian in foreign service, set out to see what lands he could discover for England. That was a bold man too, to start across the stormy northern sea in a little craft with but eighteen sailors. He discovered a new coast, sailed along it about 300 leagues, probably from Labrador to Cape Breton; and after three months came back alive, and the king dressed him in silk. That puissant monarch, Henry VII., had in view a widening of the power and wealth of England; and a hundred years later the English claimed that Cabot had discovered the northern parts, as Columbus had discovered the western and southern parts—so that the people of the United States are in a way all great-grandchildren of that brave discoverer.

THE PORTUGUESE AND FRENCH

England was not the only European power to join in the scramble, when it was once realized that two magnificent continents lay there without a Christian church or a trading post. It is a curious fact that if Columbus had never reappeared from that mysterious western ocean America would still have been discovered within eight



HERNANDO CORTÉS

The explorer and conqueror of Mexico.



MAGELLAN LANDING AT THE PHILIPPINES

He never came away from there. When fighting on the side of a native chief he was killed. But his expedition succeeded in going round the world.

years; for in 1500 Cortereal blundered upon the coast of Brazil when sailing from Portugal to India. And that is why the Portuguese had a colony in South America; why their descendants are now carrying on the republic of Brazil, and raising the price of our morning coffee. It is a long story how the Spaniards and the Portuguese, under a bull of the pope, drew a north and south line round the world, dividing their colonial possessions, and thus affirming to Spain all of South America except Brazil.

The French were early in the field of discovery. In 1524 Verrazano escaped from hurricanes, and "reaching a new country, which had never before been seen by anyone, either in ancient or modern times," which was probably the coast of Georgia; thence he ran north what he thought to be 700 leagues (though it was not) to Rhode Island. The first Frenchman to claim a great section of America for France was Captain Jacques Cartier, who hoisted sail with two ships from St. Malo in 1534, struck the Gulf of St. Lawrence, and bore away home, returning next year to find "as goodly a country as possibly can with the eye be seen, all replenished

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with very goodly trees," which was the banks of the River St. Lawrence. The French, however, struck a part of America not favorable for olives and palms. They thought perhaps they could find a water passage up the St. Lawrence to Asia; but the little town of Lachine just above Montreal was the only China that they ever reached. They got their profit out of the fur trade. And nothing is finer in the history of the New World than the courage and faith with which the missionary and the fur trader, often in the same canoe, set out to civilize the interior. The number of French in the colonies grew very slowly; but the profits of the fur trade made their discoveries worth while to them.

The Italians and Germans, who were among the best seamen of their time, ought to have had a share in America; but they were absorbed in wars of their own, for which they paid a terrible price. Now, when they would like colonies, they found the New World had all been allotted. So for a century the Spaniards had it pretty much their own way, and for a long time could not get rid of the idea that America was made up of enormous islands; even when Balboa, in 1513, set out to find that big western water of which the natives told him; even after he dabbled his feet in the boundless Pacific Ocean, the Spaniards still hoped that there was a rift in the continent, and that somewhere they would find a western road to India after all. After the conquest of Mexico by Cortés in 1523 they knew that the land was continuous, and began to dream of a canal—though it has been left to the United States of America, and to our day, to make that dream true.

MAGELLAN CIRCLES THE GLOBE

Yet it was not a Spaniard, but a Portuguese, who brought triumph to the ghost of Columbus by proving true Columbus's main contention that you could reach Asia by sailing west. No bolder discoverer ever lived than Magellan, who, fitted out by the Spanish government in 1520, navigated his little fleet down the east side of South America, crossed the mighty fresh-water entrance to the Amazon, followed every indentation of the coast, fought his own men when they mutinied, named the big natives in the south Patagonians (that is, "big feet"), finally struck the strait that still bears his name, and entered upon a sea which he called the Pacific. Months passed before he struck the Ladrone Islands, and then the Philippines, where Magellan was killed by the natives; nevertheless one of his ships rounded the Cape of Good Hope, and returned to Spain. For the first time in the history of mankind the world had been circumnavigated.

The Philippine Islands thus became Spanish property—probably a



CARTIER AT MONTREAL

It was he who gave the Gulf of St. Lawrence its name.

special dispensation of Providence, so as to keep the islands in subjection till they could be in due time transferred to the United States! As the Spaniards agreed with the Portuguese not to claim territory, nor to seek conquest in Asia, west of the Philippine Islands, that archipelago was considered by the Spaniards a part of the West Indies; and that is how in 1577 Drake was able to capture a treasure ship bound from the Philippines to the isthmus, and to relieve it of its superfluous wealth.

One reason why the Spaniards were the only people to found permanent colonies in the first hundred years after the discovery was that they hit upon the only part of America that could make them rich. They occupied and promptly conquered Mexico and Peru, in which there was an accumulation of gold, the product of ages. Having robbed the natives of what they had, they then began to work the mines, especially the two Potosís of Peru and Mexico; and for nearly three centuries what they called "plate fleets" brought home the specie that made Spain for a time apparently the richest country in Europe. That is why the English freebooters, particularly Drake, attacked the Spanish towns, tortured the



HENRY HUDSON

*The discoverer of the Hudson River and
Hudson Bay.*

inhabitants, and captured the Spanish caravels: they wanted a part of the booty. Meanwhile the Spanish sent out colonists, who occupied the islands and parts of the mainland; and sent out new discoverers, like Coronado, who in 1540 penetrated far into the interior of what is now the United States.

The English kept trying to find a northward route west of Greenland to Europe—and within the last few years a vessel has actually made a journey from the Pacific to the Atlantic, around North America, but through a dark and icy sea. Seventy years after Cabot's time the English again turned their attention to the New World; and bold men, like Raleigh and his half

brother Gilbert, explored the coast and vainly tried to settle, first in Newfoundland, then in the Carolinas. After that the principal English discoveries were made in the interior.

DISCOVERY OF THE HUDSON RIVER

The Dutch got started later in the race for America, because they had first of all to fight for their independence from Spain. They were good sailors; found their way to the Orient, where for a time they held Ceylon, and still hold some of the great islands. Then they turned westward, got up a trading company, and sent out Henry Hudson, an Englishman. Hudson struck the best part of the whole coast, the mouth of a river that was a natural highway into the interior. With it the Dutch got the rich valleys of that river and of the Mohawk, and also the Delaware. Henry Hudson was preparing the way for people who had natural business sagacity. A witty New England minister once remarked that the Pilgrims came to America for principle, but that the Dutch came for both principal and interest. It was a stroke of genius to become the middlemen between the Europeans and the powerful Six Nations, and to get a fur trade which compared with that of the French, and did not lead to so many frosts.

The discoverers were men of a big type—they had to be, for most of them completed their journeys only by driving their crews with the flat of their swords, and sometimes with the point. A man had to be a good steersman and at the same time a hypnotist to arouse his fellows to the

belief that there were great things somewhere beyond the western skyline. They were great men because they had great plans. Columbus looked forward to being a viceroy of Spain in Asia. John Cabot crossed the ocean in what would now be thought a craft too small for a Banks fisherman—and what is more he got back to tell the tale. Balboa was the first man to plan the conquest of Peru, and was practically murdered before he could get started. Magellan pointed the way to a relation between Europe and America and eastern Asia which is today the most important of international relations. Cartier was one of the boldest of the tribe; though no gulf, no strait, no continent, is named for him. Hudson made his discoveries under a foreign flag, and helped to build up a rival to his own country; but he has a great tide river for his monument.

Whatever the motives of the discoverers,—wealth, or power, or rank,—they all united in the great work of enlarging not only the boundaries of the known world, but the possibilities of human life. They opened up chances for millions of their countrymen; they prepared the way for new nations in the west.



HUDSON LANDING ON MANHATTAN

The Indians believed Hudson and his men to be gods, and welcomed them with gifts of all kinds.

T H E D I S C O V E R E R S

SUPPLEMENTARY READING

Discoverers of America (2 volumes) . . .	<i>John Fiske</i>
Spain in America	<i>Edward G. Bourne</i>
Christopher Columbus, and How He Received and Imparted the Spirit of Discovery	<i>Justin Winsor</i>
Toscanelli and Columbus	<i>Henry Vignaud</i>
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Narrative and Critical History of America (Vol. 1)	<i>Justin Winsor</i>
The Northmen, Columbus, and Cabot . . .	<i>J. E. Olson and E. G. Bourne</i>
Life of Christopher Columbus	<i>Clements R. Markham</i>

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Baby Stuart, by Van Dyck, The Blue Boy, by Gainsborough, The Age of Innocence, by Reynolds, The Calmady Children, by Lawrence, The Dauphin, by Greuze, Prince Balthazar Carlos, by Velasquez.
Gustav Kobbé.

FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie.

MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, The White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.

MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Récamier, Countess Sophie Potocka.
J. T. Willing.

MAR. 17. ROMANTIC IRELAND
Giants Causeway, Blarney Castle, Thomond Bridge—Limerick, Hill of Tara and Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.

MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.

MAR. 31. NATURAL WONDERS OF AMERICA
Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods, Big Trees of California.
Dwight L. Elmendorf.

APR. 7. PICTURES WE LOVE TO LIVE WITH
The Sistine Madonna, by Raphael, Mona Lisa, by Da Vinci, The Last Supper, by Da Vinci, The Syndics, by Rembrandt, The Magnificat, by Botticelli, The Immaculate Conception, by Murillo.
James Hunecker.

APR. 14. THE CONQUEST OF THE PEAKS
Mont Blanc, The Matterhorn, Mount St. Elias, Ruwenzori, Bride Peak, Mount McKinley.
Professor Charles E. Fay.

APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Robert Burns' Cottage, Ellens Isle, Melrose Abbey, Abbotsford, Stirling Castle, Fingals Cave.
Dwight L. Elmendorf.

APR. 28. CHERUBS IN ART
Cherubs from the Sistine Madonna, by Raphael, Cherub, by Sassoferrato, The Target, by Boucher, Angel, by Fra Bartolommeo, Holy Cherubs, by Rubens, Angel Heads, by Reynolds.
Gustav Kobbé.

MAY 5. STATUES WITH A STORY
The Laocoon, The Dying Gaul, Old Father Nile, The Farnese Bull, Colleoni, Perseus.
Lorado Taft.

FORTHCOMING ISSUES

MAY 19. LONDON, THE WORLD'S METROPOLIS
A Trip Around the World with Dwight L. Elmendorf, *Lecturer and Traveler.*

MAY 26. THE STORY OF PANAMA
Stephen Bonsal, *Author of "The American Mediterranean."*

JUNE 2. AMERICAN BIRDS OF BEAUTY
Edward H. Forbush, *State Ornithologist of Massachusetts.*

JUNE 9. AMERICAN SEA PAINTERS
Arthur Hoeber, *Artist, Critic, and Author.*

JUNE 16. PARIS, THE INCOMPARABLE
A Trip Around the World with Dwight L. Elmendorf, *Lecturer and Traveler.*

JUNE 23. FLOWERS OF DECORATION
H. S. Adams, *Author.*

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GEORGIA Augusta Herald Rome Tribune-Herald Waycross Journal		TENNESSEE Chattanooga News
IDAHO Twin Falls Times		TEXAS Corpus Christi Caller and Herald
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MISSOURI Poplar Bluff Daily Republican Sedalia Capital		
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Guide and Friend



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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

MAY 19, 1913

No. 14

L O N D O N

THE TOWER OF LONDON

ST. PAUL'S

TRAFALGAR SQUARE

HOUSES OF PARLIAMENT

WESTMINSTER ABBEY

BUCKINGHAM PALACE

A Trip Around the World with
DWIGHT L. ELMENDORF
Lecturer and Traveler.

DICK WHITTINGTON, the young Gloucestershire boy (as we learned in our childhood days), weary of London and seeing nothing but failure in the cruel city where things had gone so hard with him, made up his mind to cut away and leave it all behind; but was stopped at Highgate Hill by the peal of Bow Bells, which rang out a cheery message, "Turn again, Whittington, Lord Mayor of London!"

This was in 1368, when Whittington was but ten years of age. The year 1397 found him Lord Mayor. There was no Mansion House for him then: the present home of the Lord Mayor was built about 170 years ago. If Whittington, as Lord Mayor, could now stand on the steps of the Mansion House, he would find himself in the very center of that little square mile of the great metropolis now called the City, looking at the Royal Exchange, the great Bank of England, and feeling the throbbing heart of London, and he would find the city he knew had become a small central part of modern London. He would be told that the City had now hardly 20,000 inhabitants, while the greater London, covering 700 square miles about him, had a population of nearly seven and a half millions. From the steps of the Exchange he could see the Lord Mayor's home to advantage,—a handsome structure, finely built. And there is Cheapside and the great church tower designed by Sir



TOWER BRIDGE

This bridge was designed by Sir Horace Jones and Sir John Wolfe Wolfe-Barry, and built in 1886-94. It is half a mile long, and has cost altogether \$8,000,000.

collection of buildings, and the White Tower was the earliest part; called so because it was once whitewashed. Inside this tower is a great collection of antique armor. Under the staircase were found the bones of the two poor young princes, Edward V. and his brother, Duke of York, sons of Edward IV., who were murdered by their uncle, Richard III., in 1483.

The Tower was the scene of many sad tragedies in English history. The list of notables beheaded there would fill pages. Prominent among them were poor Anne Boleyn, the unfortunate Catharine Howard, and Lady Jane Grey. Originally the Tower was a royal palace and state hall; but it is known in history chiefly as a prison, and was the scene of some of the most terrible episodes in the history of England. Today it is a museum of extraordinary historic interest. It is, too, a treasure house: the crown jewels are kept there, the most gorgeous collection of gems known today, fifteen million dollars in value. The crown of Queen Victoria, made in 1838, is there, a masterpiece containing 2,818

Christopher Wren. There are the Bow Bells. Anyone born within the sound of these bells, they say, is a true cockney.

THE TOWER OF LONDON

Setting out from there, Whittington would, no doubt, today select what most visitors do as the first place to visit,—the famous Tower of London. I never could understand why it is called "The Tower"; but it is historically the most interesting place in all England. The great scattering tower in the center is called "The White." This takes you back at once to the time of William the Conqueror. Appearances of this great building have altered very much since William's day. He began this great

diamonds, 300 pearls, and other gems. There, too, is a facsimile of the famous great diamond, the Koh-i-noor. The original is at Windsor Castle; but the Koh-i-noor which reigned supreme for years now fills a second place beside the Cullinan diamond presented to Edward VII. in 1907 by the government of the Transvaal, which was split and is mounted in two parts in the Regalia.

From the Tower the natural place to go is St. Paul's. So, take a bus, climb the shaking steps,—for the London bus seldom stops,—and soon you will reach the largest church in England. On the way you will pass the Bank of England, an institution national in character, though not in establishment, to which I have referred as facing the Royal Exchange. This great institution was founded in 1694 by a Scotsman, who left a curious legacy clause forbidding any Scotsman to be a director of the bank. It is not, as its name might lead one to suppose, a national bank; but is a private institution, and the first of its kind in Great Britain. It is the only bank in England that has the power to issue paper money. It acts as agent of the English government, and manages the national debt, for which it receives a special annual compensation. The capital was originally £1,200,000; but that has been multiplied to more than



LONDON BRIDGE

Until 1769 this was the only bridge over the Thames in London. It is still the most important. About 22,000 vehicles and 110,000 pedestrians cross London Bridge daily.

twelve times since the beginning. The building is low and long, covering a block of four acres. It has no windows; but is lighted from interior courts—this for security. The institution employs over one thousand people, and has all of its stationery and paper money printed within its walls.

ST. PAUL'S

We have mentioned the name of Sir Christopher Wren, the great architect who in 1710 completed the superb church of St. Paul's, built on an eminence in the very heart of the City at a cost of three and a half million dollars; defrayed, it is said, by a tax on coal. Sir Christopher received, during the building of the structure, a salary of only \$1,000 yearly. St. Paul's resembles St. Peter's in Rome; but, of course, it is smaller. It is 500 feet long, 118 feet broad, and 364 feet to



BANK OF ENGLAND

The Bank was founded in 1694. The central nucleus of the building was designed by George Sampson and opened in 1734; but the present edifice is mainly the work of Sir John Sloane. There are no windows in the external walls.



ST. PAUL'S CATHEDRAL

This is London's most prominent building. It is situated in the very heart of the City, the commercial center of the British capital. It was designed by Sir Christopher Wren, and cost about \$3,500,000 to construct.

the top of the cross on the dome. Architects, almost without exception, admit this to be the finest dome in existence. It is 112 feet in diameter, which is 27 feet less than that of St. Peter's.

St. Paul's and Westminster Abbey, the two greatest religious edifices in England, were rivals from early time, and out of this came the phrase, "Robbing Peter to pay Paul." Westminster was known as St. Peter's. In 1551 an appropriation was made there to clear up a deficiency in the accounts of St. Paul's. The people exclaimed, "Why rob Peter to pay Paul?" The question was revived on the death of William Pitt, Earl of Chatham, in 1778. The people of London wanted to bury the great statesman in St. Paul's. Parliament said that if Pitt was not buried with the great in Westminster it would be "robbing Peter to pay Paul." So the question was decided in favor of Westminster.

The inscription on the great bell of St. Paul's is "Richard Phelps made me, 1716." It is tolled only on the death of a sovereign, or a member of a royal family, and for a Lord Mayor of London who dies during his mayoralty.



POETS' CORNER, WESTMINSTER ABBEY

Here lie buried many of England's greatest poets and prose writers.

TRAFALGAR SQUARE

After viewing the wonderful interior of the cathedral and the many tombs of England's famous men, a walk up the Strand, the most famous street in the world, brings us to Trafalgar Square, from which radiate streets leading to every important part of the metropolis.

One of the most spacious, open, and attractive spots in London is Trafalgar Square. It celebrates the Battle of Trafalgar, gained by the English over France and Spain, in which Nelson defeated Napoleon's purpose to invade England. In the center of the square stands the graceful Nelson monument, glorifying the achievements of the hero of Trafalgar. On the north side is the National Gallery, a dignified building, containing many of the greatest art treasures of the world. It is at the Nelson Monument that great labor and political meetings are held, the open space about it affording standing room for many thousands.

THE BRITISH MUSEUM

The National Gallery leads, naturally, to mention of the British Museum, that most famous institution of its kind in the world. It grew out of the library and collection of Sir Hans Sloane, who disposed of it to the government for \$100,000, a sum estimated as far below its value.



WESTMINSTER ABBEY NAVE

Some of the greatest figures in English history have their last resting place here.

This great museum is the natural objective point of all visitors to London. It is a low building, 370 feet in length, with 44 Ionic columns. A lifetime of study could be spent there without exhausting an appreciable part of its riches. It is impossible to do more than touch on the value of this collection. Even the most indifferent visitor will, however, note and remember the Grecian marbles taken from the Parthenon at Athens and placed in the museum by Lord Elgin.

HOUSES OF PARLIAMENT

But from Trafalgar Square the deep, solemn tones of Big Ben guide us down Whitehall past the proud Horse Guards to the true seat of the British Government.

From the Thames Embankment the best view may be had of the notable buildings of Parliament. There, rising 318 feet high, is the tower with its great clock, 23 feet in diameter, and its bell, Big Ben, one of the largest in the world and weighing 13 tons. They say it takes five hours to wind up the clock. Below its sober face, in the great stretch of buildings, the British government is conducted. The Parliament buildings look their part. They are as beautiful and impressive outside as they are luxurious inside. The houses were erected in 1840 from plans selected out of 97 sent in competition. The style is rich Gothic, the buildings not high, but covering eight acres. The buildings cost fifteen million dollars. They contain 11 courts, 100 stairways, and 1,100 apartments. These are simple statements of fact,—striking, it is true, but conveying, after all, no impression of the great beauty and what we might call the “human interest quality” of the Parliament buildings.



THE OLD OAK CORONATION CHAIR

To be seen in Westminster Abbey. It was made for Edward I., and every English monarch since his time has been crowned in it.

One must go through the buildings again and again, must be



PICCADILLY CIRCUS

This is one of London's busy centers of traffic. The triangle in the center of the Circus is occupied by a Memorial Fountain to Lord Shaftesbury, adorned with eight plaques of scenes from the philanthropist's life.

present at some of the meetings of Parliament, and then mingle with the people at the tea hour on the terrace, to get a real impression of the meaning of the place. The buildings have settled, so that their base is lower than the level of the Thames. That gives an impression of solidity, of solid grip on the ground, to anyone viewing the buildings from the embankment on the other side of the Thames.

WESTMINSTER ABBEY

And there, across the square, stands the real center of interest to every visitor to London, England's Hall of Fame.

A writer of fertile imagination and eloquent phrase tried to find a name that would express just what Westminster Abbey meant and stood for. A friend said to him, "Rest your mind; call it simply 'Westminster Abbey,' and all the world will know what that name means." In 616 a church was erected on the site of low ground on the north bank of the Thames. It was built by King Sebert in honor of Saint Peter. From time to time it was replaced, and now Westminster is a beautiful monument, wonderful in architecture, graceful but strong. In all its lovely lines beauty has, by the cunning of the chisel, been carved out of strength.

THE TEMPLE OF FAME

Westminster is called by the English the national temple of fame,—“Valhalla” some name it,—and burial there is reckoned to be the last and greatest honor that the nation can confer. Many volumes would be required to give even brief description of the interesting features of this wondrous abbey. A simple list of the distinguished dead buried there, and the memorial monuments and windows, makes a voluminous catalogue. Aside from its unique interest as a memorial, Westminster has architectural features of great beauty. The total length, including the chapel of Henry VII., is 513 feet. The height is 102 feet, and the towers 225 feet.

In Westminster Abbey is the chair made of oak for Edward I., containing the “Stone of Scone” (the emblem of Scottish power) said to have once been used by the patriarch Jacob as a pillow. It is made of sandstone, and may have come from the Island of Iona as a relic of Saint Columba. Edward I. brought it to London in 1297 as a token of the subjection of Scotland, and every monarch since his time has been crowned in this chair.

BUCKINGHAM PALACE

Everyone wants to see the king's home. Out at the west end of beautiful St. James's Park stands Buckingham Palace, a fine, substantial structure, simple in lines, but dignified and impressive. The palace gets its name from John Sheffield, the Duke of Buckinghamshire, who in 1705 built a home for himself and called it “Buckingham House.” It was purchased in 1761 by George III., who occasionally occupied it. Then it was remodeled by George IV. in 1825. It became the real London residence of royalty when Queen Victoria occupied it in 1837.



NATIONAL MEMORIAL TO QUEEN VICTORIA

Designed by Sir Aston Webb. It stands immediately in front of Buckingham Palace.

I have touched on only a few of the notable things to be seen in London. It is best for anyone who cares to study that marvelous city, rightly called "The World's Metropolis," to approach it with only one particular line of research in mind. Should he choose to follow the course of history and study the careers of monarchs and royal persons, the Tower and other notable public buildings will tell him their stories. If he seeks to know something of the life of the people, he will find it in spots like Piccadilly Circus, Charing Cross, the Strand, Cheapside, London Bridge, and the Thames Embankment, with occasional excursions through the suburbs. If he would like to know the literary landmarks of London, he has a rich field before him on which many books have been written, telling of the old Curiosity Shop and the other spots immortalized by Dickens, the Cheshire Cheese, the interesting old tavern haunted by memories of Goldsmith and Dr. Johnson, and other buildings and localities identified with some of the most famous writers of the world.

If he would study the lives of the great and summon their spirits before him in one mighty immortal choir, let him go to Westminster Abbey and linger there awhile in the Hall of Fame.

SUPPLEMENTARY READING

The Story of London	<i>H. B. Wheatley</i>
Walks in London	<i>A. C. Hare</i>
Literary Landmarks of London . .	<i>Laurence Hutton</i>
The Survey of London	<i>Sir Walter Besant</i>
Early London: Prehistoric, Roman, Saxon, and Norman.	
Medieval London {	Vol. I., Historical and Social; Vol. II., Ecclesiastical.
London in the Time of the Tudors.	
London in the Time of the Stuarts.	
London in the Eighteenth Century.	

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NEXT WEEK'S "MENTOR"

THE STORY OF PANAMA

Photogravures of "The Canal from Balboa to Miraflores," "The Giant Shovel," "Abandoned French Equipment," "At Work in Culebra Cut," "The Gatun Lock," and "Culebra Cut."

Comment by STEPHEN BONSAI
Author of "The American Mediterranean."

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Gustav Kobbé.
- FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie.
- MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, The White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Récamier, Countess Sophie Potocka.
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Giants Causeway, Blarney Castle, Thomond Bridge, Limerick, Hill of Tara, Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.
- MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
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Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
The Sistine Madonna, by Raphael; Mona Lisa, by Da Vinci; The Last Supper, by Da Vinci; The Syndics, by Rembrandt; The Magnificat, by Botticelli; The Immaculate Conception, by Murillo.
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- MAY 26. THE STORY OF PANAMA
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Edward H. Forbush, State Ornithologist of Massachusetts.
- JUNE 9. DUTCH MASTERPIECES
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- JUNE 16. PARIS, THE INCOMPARABLE
A Trip Around the World with Dwight L. Elmendorf, Lecturer and Traveler.
- JUNE 23. FLOWERS OF DECORATION
H. S. Adams, Author.
- JUNE 30. MAKERS OF AMERICAN HUMOR
Burgess Johnson, Author.

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THE MENTOR

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THE MENTOR

A Wise and Faithful
Guide and Friend



The Panama Canal
DEPARTMENT OF SCIENCE

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

MAY 26, 1913

No. 15

THE STORY OF PANAMA

THE GATUN LOCK

AT WORK IN CULEBRA CUT

THE CANAL FROM BALBOA TO MIRAFLORES

THE GIANT SHOVEL

THE CULEBRA CUT

ABANDONED FRENCH EQUIPMENT

By *STEPHEN BONSAI*

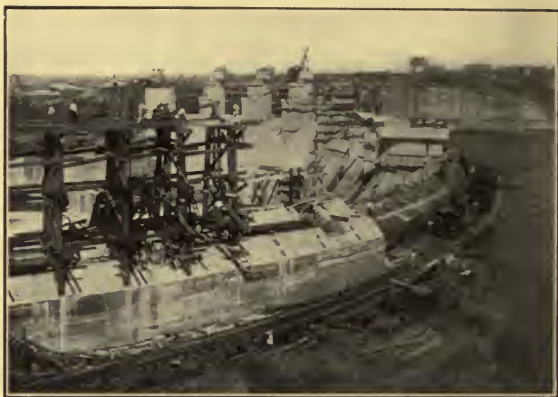
Author of "The American Mediterranean."

PUT in a few words, the story of Panama is simply an ancient fable that is about to become a matter of fact. When Columbus, searching for a new route to the golden East, chanced upon the islands of the West Indies, the Caribs whom he met there told him of a strait a few days' sail ahead through which one might travel past the tropical jungles to the westward into the waters of the great South Sea. Columbus had faith in this story. Indeed, there are people living who believe in it still, and the map of the New World that he inspired, although it was not published until after his death, reveals his belief in the existence of a waterway across the isthmus, permitting direct passage from Europe to India.

In his fourth and last voyage the great discoverer was still in quest of this southwest passage to the East. He was so confident of finding it, and so sure that it would lead him to the rich lands of the Great Khan, that he was careful to carry with him letters of introduction to this important personage. Balboa believed it too, and his death by decapitation

THE STORY OF PANAMA

was on this account more generally deplored by navigators than perhaps it would otherwise have been, because it was generally thought that he had located the secret waterway of the isthmus, and that this important secret died with him. I myself, in my limited isthmian experience, have met at least two people who claimed that the mysterious will-o'-the-wisp waterway still exists. One was a San Blas Indian,



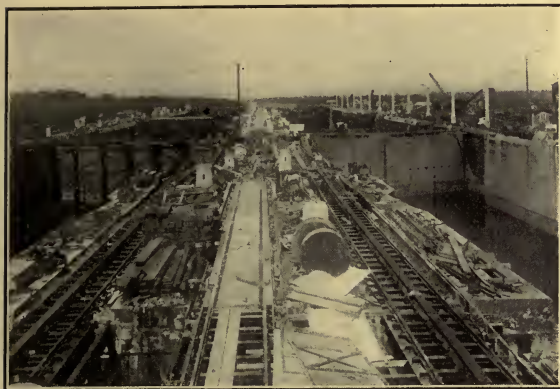
SPILLING

This so-called "spilling" regulates the amount of water in Gatun Lake, and also generates power for the canal.

and the other a halfbreed trader from Cartagena. On different occasions and without possible collusion, and for no other purpose that I could ascertain except a desire to diffuse knowledge, they each stoutly maintained that on several occasions during the rainy season, by ascending the Atrato River, with a portage of less than three hundred yards, they had embarked upon the San Juan River, which flows into the Pacific.

The early navigators, baffled in their search for the waterway, early bethought them of digging the canal that is now nearing completion. The idea took such shape that in 1523 Cortés, the conqueror of Mexico, 250 years before the birth of the nation destined to construct the canal, made a definite proposal to Charles V. of Spain and half of Europe to dig his way across this inconvenient neck of land. His plan fell to the ground, as have so many succeeding ones; but Cortés, the real pioneer, never abandoned the project. In one of his last letters to his cousin, Saavedra Ceron, he urged him to follow up his preliminary surveys, and indicated that in his opinion there were four possible sites for a transisthmian waterway; namely, Darien, Nicaragua, Tehuantepec, and Panama.

Reports followed reports, and surveys followed surveys, only to be filed away in the archives of Seville and Simancas, until Philip II. came to the throne. He had at first been more enthusiastic than his father, Charles V., over the isthmian project; but an unfavorable report on the Nicaragua route made to him by Antonnelli depressed him, and he finally laid the matter before a council of Dominican Friars. They



GATUN LOCKS

Looking from center wall. The parallel arrangement of the locks may be seen, with the Atlantic entrance in the distance.

across the Isthmus of Panama, along the rough trail from Panama City to the Atlantic or Caribbean ports of Nombre de Dios and Porto Bello, grew up one of the world's richest trade routes. And, even if our canal gets all the business that it is expected to secure, history will be only repeating itself once again. Prosperity has visited Panama before. From 1550 to 1650 were the halcyon days of the isthmian trade route. Through these swampy jungles and along these rocky defiles passed the plunder of the Inca temples in Peru, the silver from the inexhaustible mines of Potosi, the precious stones from the Andes, the pearls from the islands, and the dyewoods from Central America. There was also a considerable traffic in transshipping goods from the spice islands and the Far East, and so in a way Panama had become what Columbus dreamed it would prove to be, the gateway to China and Japan.

Frequently during this period one hundred ships and more from Spain in the course of a year touched at the Atlantic ports, and they did a business that would be considered large even at this day. Spain held her colonial business by one of the closest monopolies that the world has ever known, and no outsiders were to be allowed to share it. On the bluff overhanging and defending the entrance to the Chágres River you can still see the great battlements of San Lorenzo Fort, which notified all shipping but the caravels of Spain that here was no thoroughfare, and that the South Seas belonged to Spain.

We have a quaint picture of what happened in these boom towns that sprang up along the isthmus from the pen of one Thomas Gage, who

doubtless interpreted the king's mood correctly. He was tired of the whole business, and they rendered a decision against all the proposed canal projects, quoting from the Bible, "What God hath joined together let no man put asunder." So for a generation or two the building of the canal was under the ban of the church.

While the canal projects were discussed and finally dropped,

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began life as a Catholic missionary in Guatemala, reformed himself and became a preacher of the word of God in Kent.

"But what I most wondered at," he writes in describing his sojourn in Porto Bello, "were the mules which came hither laden with wedges of silver. In one day I told two hundred mules laden with nothing else, which were unladen in the Publicke Market Place, so that there the heapes of silver wedges lay like heapes of stone in the street, without any fear or suspicion of being lost."

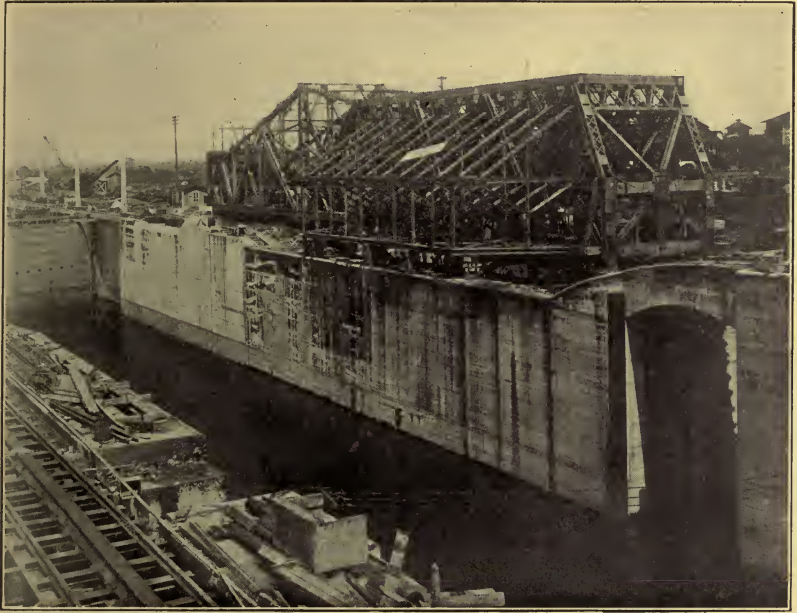
Such rich booty as is here described naturally attracted the pirates and the corsairs of the western ocean. The Bretons and the Englishmen of Devon distinguished themselves by their successful depredations, and gradually the Spaniards were compelled to protect their shipping in a systematic manner. Great merchant fleets were ordered to sail at stated intervals, and they were always accompanied and defended by convoying war-ships. By royal decree, in 1561, ships were prohibited upon penalty of confiscation from sailing to America alone and unaccompanied. Soon it became the custom and indeed the law to organize two fleets each year. One was bound for the isthmus, touching at Cartagena and Porto Bello, while the other sailed to Vera Cruz, in New Spain (Mexico). The last mentioned fleet, called the *flota* in Spanish story and legend, was commanded by an admiral, and sailed for Mexico in the early summer so as to avoid the hurricane season and the northers of the Gulf. The isthmian fleet, usually called the "*galeones*" (galleons), was always commanded by a general, and sailed from Spain earlier in the year, generally in January or March. If it did not get away from Cadiz or San Lucar until March, it usually wintered in Havana, and returned with the *flota* the following spring.



LIGHTHOUSE

Type of lighthouse used along the canal. These lights are arranged one behind the other, and the pilots in following the channel keep the two lights lined up until two more appear, one directly behind the other. This system is known as "range lights."

During the first century of our national manhood many interoceanic canal projects were frequently launched, and there were few sessions of Congress in which the question of ways and means was not discussed. The rush to golden California in '49 and the subsequent years brought the importance of the subject home to our people; but the Civil War and the active construction of transcontinental railways that followed sidetracked anything but academic debates on the subject.



EMERGENCY DAM, GATUN

This great bridgelike superstructure, in the event of accident to the regular gates, is made to swing across the lock and drop a steel draw, which holds back the water of Gatun Lake from rushing through the lower country beyond.

De Lesseps, builder of the Suez Canal, took up the project in the late '70's, and such was the magic of his name that in a very few days \$88,000,000 worth of stock in his Panama Canal Company was subscribed for by the French peasants, who, intoxicated by the promise of great gains, poured out from their woolen socks the savings of years. In 1888 the French company went into bankruptcy, having expended \$260,000,000 and having excavated only 80,000,000 cubic yards of dirt. The courts formed a new company out of the debris of the old, and enough excavation was done each year to hold the concessions until 1904, when all the canal properties were purchased by the United States for \$40,000,000.

There were in progress at the time several civil wars in Colombia, and the state of law and order on the isthmus itself left much to be desired. Under these circumstances our government decided it would be a wise precaution, and one indispensable to the orderly progress of the gigantic

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work, to secure by purchase a strip of territory across the isthmus, to be converted into a canal zone under United States sovereignty.

Colombia, more than any other country, was to be benefited by the completion of the canal. It would not have been surprising had she been called upon to mortgage her resources that were about to be made accessible to assist in constructing the great waterway. However, nothing of the kind was asked, the United States government simply offering a bonus of \$10,000,000 and a yearly rental of \$250,000 for the canal zone. This arrangement was accepted by the Colombian representatives in Washington, and was on the point of being sanctioned by the Colombian Senate in Bogotá when an opposition developed. The argument that was listened to favorably by a majority of the Senators was much as follows:

Within a short time the concession granted to the French company, which had been conveyed to us, would expire. Consequently, if the treaty that was then before them for ratification was only postponed for a few months, the \$40,000,000 that we were pouring into the French coffers would have to be paid out in Bogotá to secure a renewal of the concession. This plan was definitely decided upon, and the treaty was deliberately shelved in October, 1903.



MT. HOPE CEMETERY

Twenty thousand French and five thousand Americans are buried here.

Its being a matter of most vital concern to their future, the people of Panama had naturally enough followed with closest attention the course of these negotiations. When they believed that their future, either temporarily or for all time, was about to be sacrificed by the people in Bogotá, and that they were running the risk of compelling the United States to build the waterway across Nicaragua, they rose in rebellion and declared their independence. The United States paid the new republic the sum that had been offered to Colombia, secured the necessary territory and concessions, and began the great work.

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A description of the American canal in simple terms is a very difficult matter. Much to the surprise of most visitors, the Isthmus of Panama runs nearly east and west, and the canal traverses it from Colon on the north to Panama on the south, in a general northwest to southeast direction, with the result that the Pacific terminus of the canal is twenty-two miles east of the Atlantic entrance.

The first section of the canal from Limón Bay on the Atlantic side to Gatun is a sea level waterway for a distance of seven miles. At Gatun a mammoth dam has been constructed, which, impounding the waters of the Chágres River, forms a lake of about 164 square miles in extent. Ships will reach this lake by three locks or steps, which have a combined lift of about eighty-five feet.

This high level of the waterway is maintained—or rather it will have to be maintained if it is to remain navigable—through the great artificial lake and through the cutting of the backbone of the continental divide at Culebra, until Pedro Miguel, on the Pacific side of the isthmus, and about thirty-two miles away from Gatun, is reached. Here the descent or return toward sea level is begun with a single flight of locks, with a lift or drop of thirty feet. The waterway continues on this fifty-five-foot level for several miles, until the double flight of locks at Miraflores is reached. Here the return to sea level is effected, and from here the shipping of the future will pass out into tidewater through tidal gates, which are designed to control the very important fluctuations of the tide in the Pacific, amounting as they do at times to twenty feet. The length of the canal from shoreline to shoreline is about forty miles, and from deep water to deep water, from the Caribbean to the South Sea, it is ten miles longer.



MAIN STREET, COLON

When the United States entered the canal zone in 1905 Colon was a huge lake of mud and a hotbed of disease. It is now clean and healthy, with excellent waterworks and sewer system.

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One by one, in the course of the nine years that this colossal work has been in progress, the many obstacles to its success have been overcome. Each day has presented its problem, and each day with the going down of the sun a triumph of persistent man and of mind over stubborn matter has been chronicled. Other problems may be lurking in the future, but the one vexatious and unsolved question today is the treatment of the slides of dirt and hardened clay in and about the cut through the hills at Culebra. These landslides have already necessitated the excavation of twenty million cubic yards of dirt from the future waterway, and it is estimated that today about 189 acres of land are on the move toward the channel. Some of these landslides have been in progress more or less uninterruptedly since the French began to dig, and the end is as yet by no means in sight.

We know very little about the causation of the slides. By some they are compared to the glaciers of the Alps; by others to the sifting sand of the Sahara. These comparisons are picturesque, but as yet they have not proved helpful. The steam shovel men who work on this firing line of progress say the slides are caused by a "lot of dirt that is such poor, mean stuff it cannot sit up under its own weight." The best opinion seems to be that the slides are caused by lateral pressure from the banks of the cut. And with the view of stopping or at least curtailing the advance of the great earthen glaciers into the canal channel and to help the uneasy earth to find the much-desired angle of repose, many of the adjacent banks have been topped and cut down at great expense, so reducing the lateral pressure. This treatment has met with some, but not with uniform, success, and the prospect of our being compelled absolutely to remove every one of the slides now in sight or yet to appear is of course far from being a cheerful one, either to the engineer or to the taxpayer.

While securing the services of our most famous geologists to study systematically



LOOKING TOWARD THE PACIFIC

From Miraflores to the Pacific the canal will be dug at sea level, with a channel bottom of 500 feet.

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the nature of the slides, in the hope that they may hit upon a rational and possible formula by which the slides can be combated, the policy of Colonel Goethals and his fellow commissioners is patience and uninterrupted digging. It is not admitted for a moment that the slides, exasperating and costly as they have proved to be, will in the slightest endanger the ultimate success of the project. Further, it is proposed at the very earliest possible moment, perhaps in a very few weeks, to turn the water that is being impounded in the great lake into the canal channel. It is hoped that the resulting pressure will restrain the slides and hold back the uneasy banks. In any event, it is claimed that the costly work of removing the slides, if it has to be done, can be carried on more economically by the use of sea-going dredges, which can operate under their own steam and while the canal is at least in partial operation.

The recurrence and the extensive development of these landslides in the Culebra region is regarded by most engineers as emphatic confirmation of the wisdom of the choice that was made when the president and Congress accepted the high-level canal project and rejected the sea-level plan. On the other hand, the slides furnish the uneasy basis of some criticism to the effect of why, when the high-level plan was decided upon, the commission did not choose the hundred-foot level, rather than the eighty-five-foot level. The hundred-foot level was selected by the French when for lack of funds and for other reasons they abandoned their original plan of a sea-level canal like that of Suez.



OLD PANAMA

Looking from Ancon Hill toward the old harbor. The Pacific Ocean may be seen in the background.

Of course it is probable that the hundred-foot level would have avoided many costly slides of which we now know and perhaps more that we are to come in conflict with in the immediate future; but there is another side to the picture that is not emphasized even when it is not entirely ignored by these capitious critics. Had the hundred-foot level been chosen, the water level in the lake and the

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ENTRANCE TO THE CANAL FROM THE ATLANTIC OCEAN

canal would have had to be raised at least fifteen feet higher than is necessary under the present plan, and of course this is an important factor in the situation, which it would not have been wise for those responsible for the canal construction to ignore. While available statistics would seem to prove that the floods of the Chágres River will furnish all the water necessary for the maintenance of this eighty-five-foot level, they might not have furnished the immensely greater volume of water needed for the higher level. So it would seem to be a case where it is six of one and half a dozen of the other. What we might have saved on extra and unforeseen digging we should have in all probability been compelled to expend in impounding an additional water supply.

One of the many fantastic suggestions as to the adornment of the great waterway has been that every milestone that will mark the passage of the canal from the Atlantic to the Pacific should be surmounted by a bust of one of those great men who appreciated the importance of an interoceanic waterway, and worked for its realization. Among those who were preëminent are Alexander Humboldt, who foresaw the part that Panama would play in the world's history, preached the necessity of the canal, and visualized the west coast of South America, once the canal was completed, as no other man of his day had. And then Nelson, the hero of Trafalgar, should not be forgotten; for it was he who perhaps made the first serious studies of the Nicaragua route. And no man, not even excepting our own Henry Clay, was such an enthusiastic canal builder as was Louis Napoleon.

Napoleon became enamoured of the scheme when in prison, as a result of his first unsuccessful attempt to achieve power. He was originally a Nicaragua advocate, and in 1846, when he escaped from prison, he flooded the press of the world with articles setting forth his views on the proposed waterway.

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Who will have the temerity to oppose the prophetic conclusions of Colonel Gorgas, the chief medical officer of the zone and leading authority on sanitation in the world.

"We believe," he said recently to the medical congress, "that the sanitary work on the isthmus will demonstrate that the white man can live and work in any part of the tropics and yet maintain good health, and we believe that the settling of the tropics by the Caucasians will date from the completion of the Panama Canal."

So we have the very highest authority for the belief that the conquest of the isthmus will not merely change the channels of the world's commerce, or make accessible lands that have long been sidetracked or ports that have long been deserted. From the successful sanitation of this plague spot, famous for its ravages throughout five centuries, man will doubtless enter upon a campaign for the fuller utilization of the riches of the tropics.

Though it may well be considered as the eighth wonder of the world, and up to the present by far man's greatest work of art, the engineering achievement at Panama will soon be filed away as a commonplace page in the history of yesterday, while the lessons it teaches and the indirect results of the conquest of the isthmus will continue to exert an influence upon the destinies of the world as long as our civilization survives.



CULEBRA CUT

Looking from Contractors Hill toward the Atlantic Ocean. The cut is still 18 to 20 feet above channel bottom.

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SUPPLEMENTARY READING

The American Mediterranean	<i>Stephen Bonsal</i>
Central America and Its Problems	<i>Frederick Palmer, F. R. G. S.</i>
Panama	<i>Albert Edwards</i>
American Supremacy	<i>George W. Crichfield</i>
Tropical America	<i>Alleyne Ireland</i>
Four Centuries of the Panama Canal	<i>W. F. Johnson</i>
The Panama Canal and Its Makers	<i>Vaughan Cornish</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue, ten cents.

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NEXT WEEK'S "MENTOR"

AMERICAN BIRDS OF BEAUTY

SIX BEAUTIFUL PICTURES IN COLOR

of the Blue Jay, Baltimore Oriole, Cedar Waxwing, Scarlet Tanager, Wood Duck, and Snowy Heron.

Comment by EDWARD HOWE FORBUSH
State Ornithologist of Massachusetts.

The Associated Newspaper School

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WHAT THE PRECEDING NUMBERS GIVE YOU

FEB. 17. BEAUTIFUL CHILDREN IN ART
Baby Stuart, by Van Dyck; The Blue Boy, by Gainsborough; The Age of Innocence, by Reynolds; The Calmady Children, by Lawrence; The Dauphin, by Greuze; Prince Balthazar Carlos, by Velasquez.
Gustav Kobbé.

FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie.

MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, The White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.

MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Récamier, Countess Sophie Potocka.
J. T. Willing.

MAR. 17. ROMANTIC IRELAND
Giants Causeway, Blarney Castle, Thomond Bridge, Limerick, Hill of Tara, Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.

MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.

MAR. 31. NATURAL WONDERS OF AMERICA
Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods, Big Trees of California.
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James Huneke.

APR. 14. THE CONQUEST OF THE PEAKS
Mont Blanc, The Matterhorn, Mount St. Elias, Ruwenzori, Bride Peak, Mount McKinley.
Professor Charles E. Fay.

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JULY 14. AMERICAN SEA PAINTERS
Arthur Hoeber, *Critic and Author.*

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American Birds Of Beauty

DEPARTMENT OF NATURAL HISTORY

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

JUNE 2, 1913

No. 16

AMERICAN BIRDS OF BEAUTY

BLUE JAY

BALTIMORE ORIOLE

CEDAR WAXWING

SCARLET TANAGER

WOOD DUCK

SNOWY HERON

By EDWARD HOWE FORBUSH,

State Ornithologist of Massachusetts.

Author of "Useful Birds and Their Protection," "A History of Game Birds, Wild Fowl, and Shore Birds."

WE are accustomed to think of the tropics as the home of birds of graceful forms and brilliant plumage; but North America can boast of many birds that will compare not unfavorably with some of their lustrous cousins of the equatorial regions. There are in this country many birds of beauty which have long been a theme of song and story, and some of the best known are illustrated here.

THE BLUE JAY

"A bird so beautiful as the blue jay must be very rare now in your country," said a titled Englishman to a friend of mine who was traveling in the "tight little island."

The blue jay, though unprotected by law in many states, and considered fair game for the gunner, is still a common bird over a great part of North America.

Everywhere the jays have a bad name. The blue jay in particular is looked upon as a noisy, quarrelsome rascal; but he is a gay buccaneer withal, and so handsome that his faults are often forgiven. Also,

AMERICAN BIRDS OF BEAUTY



BLUE JAY

Some comrade blue jay whistles, and he is up and away, his feathers sleeked and wet from his hunting among the damp leaves.

break strong dead twigs from the limb of some standing tree, and on this foundation the nest is placed.

When the eggs are laid the noisy jay becomes silent and discreet. He does not advertise his home with staccato cries, like the robin, but glides silently to the lower branches of the tree, and hops from limb to limb round the trunk, watching on all sides, perhaps to see if the coast is clear, but going higher all the while, until he has climbed his spiral stairway, and reached the nest on which his partner sits awaiting the morsel he politely tenders her.

The screams of the jay are harsh, yet musical. His voice has the timbre of a trumpet,—a cold, clear, metallic sound,—and his call to arms

he has virtues of his own. If he sometimes steals corn and robs the nests of little birds, still he is a premium caterpillar hunter. A single family of jays, it is said, destroy a million caterpillars in a season; but the jay's good qualities are not well known, and he is hunted by mankind, without mercy, escaping only by his ready wits.

The jay is normally a forest bird, his home the somber pines; but he quickly adapts himself to circumstances, and places his nest anywhere for safety.

The nest is built largely of twigs; but in laying its foundation the knowing bird is not content with picking up the fragile, half-rotten sticks of the forest floor, but works with might and main,

using both bill and feet, to



BLUE JAY ON NEST

When the eggs are laid the noisy jay becomes a silent and watchful bird.

AMERICAN BIRDS OF BEAUTY

quickly arouses the whole eager clan. Now they have found a drowsy owl in a thick pine top. The woods ring again with their trumpet chorus, and blue flashes to blue as they converge to the attack. Here they come from all directions. Fuss and feathers indeed! In the excitement of the affray they lose their habitual caution, and you expect to see the noisy mob annihilate the little gray owl; but after half an hour of ceaseless clamor and attack hardly a feather of the drowsy one seems to have been ruffled. He never bats an eye; but sits in the midst of the clamor with his head sunk between his shoulders, apparently somnolent. The onset consists mainly of bluff and bluster—and he knows it.

Next their arch enemy, the sharp-shinned hawk, is the object of their enmity, and he sometimes suffers them to mob him with impunity; but let them not venture to provoke the little pirate too far, for then, with a sudden rush, he strikes one of the mocking crew and bears him to the ground, when, although the stricken victim fights to the last gasp, the hearts of his companions turn to water and they fly screaming away. Theirs is only mob courage, after all, and a stout heart soon daunts them.

The brilliant jay takes the very best care of his precious skin; yet he will fight for his helpless young, and in defense of them becomes invincible.

Jays are sociable creatures and fond of their companions. There is a story told of one that became blind, but was led, tended, and fed for months by his solicitous companions.



BLUE JAY

Watch a blue jay on the ground hunting under the leaves for nuts and insects. Now he stops the pitchfork work of his strong bill to listen.

Few people who know the blue jay and its common cries even suspect that as a song-bird it is secretly a brilliant performer. Commonly it imitates the scream of the red-shouldered hawk so closely that only the trained ear can detect the difference, and it has a remarkable faculty of imitating many other birds. Let none despise the musical powers of the jay; for certain individuals are greatly gifted, and the only reason this is not more generally known is that our modest performer warbles

AMERICAN BIRDS OF BEAUTY

as softly as "any sucking dove" and apparently sings when he believes no one is near. I have heard its supreme vocal effort only a few times, and it was no mean performance.

Jays, like crows, are fond of hearing their own voices. When the frost has opened the chestnut burs they are supremely happy. With a hole in a tree or a cavity behind a strip of bark to fill with nuts or corn, the prudent jay lays up a store of provisions against the time when the ground will be covered with snow. Later, as autumn wanes, the call of the jay seems to take on a sadder tone, like the plaint of some forest elf wandering sadly 'mid falling leaves and mourning the decay of the season.

THE BALTIMORE ORIOLE

When Alexander Wilson, the "Father of American Ornithology," described and figured the firebird, hangbird, or golden robin of our fathers, he called it the Baltimore oriole. A tradition still lingers in Maryland to the effect that George Calvert, the first Lord Baltimore, who wrote the charter for what is now Maryland, discouraged by the trials and rigors of his Newfoundland colony, visited Virginia in 1628, where he found flocks of orioles, and was so cheered by their song and beauty that he adopted their colors, orange and black, for his own. As he took the oriole's colors, the oriole later took his name.

Elegant in form, beautiful in plumage, and a fine singer, the Baltimore bird has always been a favorite, and has gone on cheering and charming mankind to this day. Its swinging nest is one of the finest specimens of bird architecture, and is commonly hung from the drooping branch of a great elm overhanging farmhouse or village street. In



BALTIMORE ORIOLE

A beautiful bird and a fine singer—also a bird of great courage. He has been known to defeat red squirrels in conflict.

AMERICAN BIRDS OF BEAUTY

May the happy, mated pair begin their domicile, looping strings, strands, or hair over the pendent branchlets, each one fastened from twig to twig in the form of a swing. Both birds bring material, and the female works the material together until a pouch is formed to contain the nest lining. In some cases the nest is roofed over until a long, deep, gourd-shaped bag is formed, with a small entrance hole in one side. In the Gulf States the pouch is sometimes built of Spanish moss in loose, open fashion; but in the North it is woven firmly and the nest is warmly lined. Usually the little home swings high, safe from the attacks of predatory animals, a veritable castle in the air. Some kindly people hang upon shrub or fence a stock of colored yarns for the orioles, and watch daily the construction of the resultant gaudy nest. Once I found a black nest built almost entirely of horsehair. The mother bird exhibits extreme devotion to her newly hatched young. In one case she remained on the nest and defended them until the limb was sawed off and the nest taken into a house.



NEST OF BALTIMORE ORIOLE

The young orioles may be seen above the hanging nest.

Through the spring and summer days the wild, free notes of the oriole ring out among the elms of the countryside. Usually they are recognizable by their peculiar quality; but a particularly talented performer now and then appears. Last year near my home a gifted bird rang the changes constantly on C, E, and G major in several different combinations extending over an entire octave. The notes rang like a bugle call.

As with most brilliantly plumaged birds, the male is far more brightly colored than the female, and as in other species the plumage grows brighter and more perfect for three or more years. An old male's breast sometimes shows a deep, rich, luminous orange that rivals the bright scarlet of the tanger.

The cheery oriole is one of the farmer's best friends; for it continually destroys caterpillars, weevils,

AMERICAN BIRDS OF BEAUTY

and many injurious beetles, and it does little harm to any crop. So we see the oriole is useful as well as ornamental.

THE CEDAR WAXWING

At any season, in almost any part of the country, you may see a flock of curious little birds flying in easy, slightly undulating fashion to alight compactly on some nearby tree. You have made the acquaintance of the cedar waxwing, a hardy bird, which winters in the Northern States in many localities where it can feed on the berries of the red cedar or Virginia juniper. Hence its name.

The waxwing is not a bird of brilliant plumage. It is rather quaker-like in garb; but, though a trifle odd and peculiar, its appearance is extremely elegant and refined, giving the bird an air of distinction. Its principal charm lies in its graceful shape and its silky plumage, with its marvelous melting browns and drabs, changing insensibly from one lovely tint to another. On this modest background bits of black, white, red, and yellow are tastefully disposed like the trimmings of a garment. No painting can do justice to the satiny sheen and texture of its feathers and soft blending of the different colors. No other family of birds has similar waxlike appendages at the ends of the quills. They look like bits of bright red sealing wax, and science has not discovered their use. Probably they are more ornamental than useful.

This bird of beauty has an unenviable reputation. It is a irrepressible little gourmand. A fruit grower told me that individuals ate of his cherries until so satiated that they fell from the tree and could be taken in the hand, and Audubon says that birds of this species, kept in confinement, dined so heartily upon apples that they died of suffocation. The waxwing is a well known enemy of the cherry grower. Its digestion



CEDAR WAXWING

The waxwing often makes its nest in an orchard. It shows great devotion to its young.

is so rapid that fruit has passed its entire digestive tract in less than half an hour. The greater part of the fruit it eats, however, is valueless to mankind, and as its huge appetite is largely satisfied on insects known as destructive pests, it is ranked as one of the birds beneficial to agriculture. It feeds on cankerworms, caterpillars, elm-leaf beetles, potato beetles, grasshoppers, crickets, moths, bugs, bark lice, and scale insects.

Like some other plump and well fed personages, the waxwing is good natured, happy, affectionate, and blessed generally with a good disposition. It is fond of good company, and is very considerate of its companions. Sometimes a little group may be observed resting together in a row, billing and caressing. If one of them secures a tempting morsel, like a luscious cherry or a plump insect, he may be seen to pass it on to his neighbor, which in turn presents it to the next, until it has passed up and down the line more than once, before it is accepted.

"So," says Dr. Coues, "they lead their idle, uneventful lives, these debonair birds,—sociable but not domestic, even a trifle dissipated, good natured to a friend in a scrape, very reliable diners out, and fond of showing off their dressy topknots, on which so much of their mind is fixed."

THE SCARLET TANAGER

No other North American bird can compare with the male scarlet tanager in massed brilliance of pure color. He flashes through the light green leaves of early spring like a brand of tropical flame, his encrimsoned body contrasting sharply with wings and tail as black as night,—a common bird, yet so rarely seen by most people that the sight makes a lasting impression upon the mind.

It is May. In the deep woods of oak and chestnut we hear a clear, warbling whistle, a trifle strident in parts, sounding somewhat like a hoarse robin's song. Follow the song, and you may find the singer, but not at once, as our



A YOUNG CEDAR WAXWING

AMERICAN BIRDS OF BEAUTY

bird is a ventriloquist. His song rings here and there, now near, now far, while the listener vainly cranes his neck in search of the musician, who sits quietly in a nearby treetop, hidden among the green leaves.

So people have come to believe that the tanager is a rare bird; while in reality it is common in the woods, especially during the spring migration. When the song is hushed you may sometimes find the bird by startling him with a sudden noise, a shout, or a loud clapping of the hands. Then the alarm note *chip-churr*, often repeated, may lead you to him or to his modestly colored mate.

The tanager is not confined altogether to the woods, and at times nests in the orchards. The nest is rather loosely built, and is set on the branch of a tree from five to fifty feet from the ground.



SCARLET TANAGER NEST

The gorgeous scarlet tanager who sang in this tree was killed by a slingshot. The nest was deserted by his terrified mate.

Our black-winged redbird is very devoted to its young, and will sometimes risk its life in their defense. A little one that had fallen from a nest was picked up and taken to a farmhouse half a mile away; but its parents found it there and contrived to feed it through the bars of its cage. The tanager loves to dwell within the shade of tall white oaks, where it constitutes itself the guardian of these trees. It feeds constantly on the insects of the oak and chestnut, and very few of these pests escape its sharp and roving eye. I have seen a tanager take in a short time every caterpillar from a shrub that had swarmed with them. Its beauty, song, and usefulness should endear the tanager to all mankind.

THE SNOWY HERON

It was one of the privileges of my early days, during an expedition to Florida, to see much of the wonderful flora and fauna of that semitropical peninsula before the woodman's ax, the hunter's gun, and the



SNOWY HERONS

But a few diminishing colonies of these beautiful birds now remain in our country.

fisherman's net had robbed the lands and waters of much of their luxuriant life. In those days flocks of snowy herons and egrets gladdened the eye throughout a large part of the Gulf States.

Late one afternoon, as I lay concealed beneath the roots of a large mangrove, a flock of snowy herons alighted about a dark and sunken pool before me, and there, within from ten to thirty feet of my hiding place, the graceful birds strutted about, displaying their raised crests and lovely, spraylike plumes against the background of the black and slimy ooze. Snowy white, immaculate, they passed and repassed one another, bowing and turning as they swept about exhibiting their stately beauties; for it was the mating season. I never expect to see the like again; for the curse of the feather trade has fallen like a blight upon all plume birds, and where millions once inhabited a great part of our country, from the Atlantic to the Pacific, now only a few diminishing colonies remain.

The snowy heron or lesser egret is the smaller of the white egrets of America. It is a useful bird; for, notwithstanding the fact that, like all herons, it feeds to some extent on fish and frogs, grasshoppers, cutworms and other injurious insects enter largely into its bill of fare. During most of the year it is a plain, plumeless white heron; but in the mating season it bears on its back the beautiful sprays known to fashion as aigrettes. At nesting time the white birds gather in colonies in some more or less inaccessible swamp and build their loosely constructed nests,

A M E R I C A N B I R D S O F B E A U T Y

usually in bushes or trees. Each nesting female lays three to five bluish eggs, and hatches them by the heat of her body. When the eggs have hatched and the parent birds are employed in feeding their crying young, the plume hunter sees his opportunity. The plumes are now at their best, and the fond parents, caring for their little ones, fearlessly expose themselves to the aim of the vandal hidden in the undergrowth beneath their nests. He shoots the parents, leaves the young to starve in the nests—and thus My Lady gets her plumes.

The ever-diminishing hosts of the egrets in every land rapidly are nearing extinction. The few pitiful remnants in the United States are guarded mainly by wardens employed by the Audubon societies.

Nevertheless, the sad story of the egrets may yet have a brighter sequel. It remained for Edward A. McIlhenny of Louisiana to show how these birds may be preserved. Years ago, when the plumers had shot out the heronries in his neighborhood, he saved a few of the starving young, which he kept in a cage near his house. He fed them well, and when they were fully fledged, he liberated them. They flew away. The next spring they returned, mated, and built their nests in the trees near a little pool where stood their old home, the cage. The birds increased in numbers year by year, and now there are thousands of egrets, perfectly tame, well protected, and nesting on Mr. McIlhenny's grounds within sight of his factory. It is to be hoped that, with the protection of law, it may be possible again to restock the country with these graceful and useful creatures.

THE WOOD DUCK

Peerless in beauty among waterfowl of the world stands our wood duck. Dame Nature has turned out few more beautiful creatures. The changing lusters of its wondrous plumage, flashing in the sunlight, are the despair of the artist and a delight to all eyes. Every color of the rainbow, with deeper and brighter tints, and many a changing iridescence robe the lovely bird, until it appears a feast and riot of color among the reflections of the limpid forest pools in which it proudly sails, like an exquisitely proportioned little barge decorated with the gems of the Orient.

The wood duck was formerly the most abundant waterfowl in many wooded regions of North America, from the southern forests of Canada to the Gulf of Mexico. Audubon saw them in flocks of hundreds. Dr. Hatch, writing of Minnesota in the last quarter of the nineteenth century, says that in the spring they came like the rains of the tropics, and poured in until every pool in the woodlands was deluged by them. In Ohio they were killed by wagonloads fifty years ago. Even in eastern Massachusetts they were so plentiful that old hunters still living tell of the

killing of fifty or sixty by one man in a morning. With the coming of the white man this duck adapted its habits to the changing conditions, and often built its nest in a hollow apple tree or in some cavity in an elm above a farmhouse door. Nesting from time immemorial in hollow trees, it was always at home in the woods, and it still pursues its devious flight among the branches of the forest as easily as a passenger pigeon.

The nest is warmly lined with down and feathers, with which the mother bird, when leaving, covers the eggs to keep life in them while she is away. Returning, she flies directly and unerringly into the entrance of her little home, striking upon the feathers of her breast and landing so lightly as never to injure her cherished treasures.

When the little ones have hatched and dried their natal down, they seek the water. Accounts vary as to how they get there. Some observers claim to have seen the young riding to the water on the back of the flying mother; others aver that she carries them one by one in her bill; others that she takes them with her feet; and still others claim to have seen her push them out of the nest, whence they fluttered or fell lightly to the grass or leaves below, and were then led to the water. If the nesting tree overhangs the flood, the downy ones launch into the air and, spreading their little wings and feet, drop upon the surface. It is probable that the procedure varies; but this much seems sure,—the young are often taken to the water in the bill of the parent; for many people have seen it. The wood duck feeds mainly on water plants and woodland products, such as acorns, chestnuts, and beech nuts, or on insects, tadpoles, and other small forms of aquatic life. Beautiful, interesting, harmless, and useful, it deserves a better fate than extermination at the hands of man.



WOOD DUCK

From a drawing by L. A. Fuertes.

A M E R I C A N B I R D S O F B E A U T Y

SUPPLEMENTARY READING

Handbook of Birds of Eastern North America	<i>Frank M. Chapman</i>
Birdcraft	<i>Mabel Osgood Wright</i>
Birds of America	<i>J. J. Audubon</i>
Bird Neighbors	<i>Neltje Blanchan</i>
Key to North American Birds	<i>Elliot Coues</i>
Handbook of Birds of Western United States	<i>Florence Merriam Bailey</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue, ten (10) cents.

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NEXT WEEK'S MENTOR

DUTCH MASTERPIECES

Exquisite intaglio gravures of "The Night Watch," by Rembrandt; "The Laughing Cavalier," by Hals; "The Christening," by Steen; "The Young Bull," by Potter; "In a Courtyard," by De Hooch, and "The Avenue," by Hobbema.

*Comment by Professor JOHN C. VAN DYKE
Rutgers College*

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WHAT THE PRECEDING NUMBERS GIVE YOU

- FEB. 17. BEAUTIFUL CHILDREN IN ART
Baby Stuart, by Van Dyck; The Blue Boy, by Gainsborough; The Age of Innocence, by Reynolds; The Calmady Children, by Lawrence; The Dauphin, by Greuze; Prince Balthazar Carlos, by Velasquez.
Gustav Kobbé.
- FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie.
- MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, The White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Récamier, Countess Sophie Potocka.
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Giants Causeway, Blarney Castle, Thomond Bridge (Limerick), Hill of Tara, Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.
- MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods, Big Trees of California.
Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
The Sistine Madonna, by Raphael; Mona Lisa, by Da Vinci; The Last Supper, by Da Vinci; The Syndics, by Rembrandt; The Magnificat, by Botticelli; The Immaculate Conception, by Murillo.
James Huneker.
- APR. 14. THE CONQUEST OF THE PEAKS
Mont Blanc, The Matterhorn, Mount St. Elias, Ruwenzori, Bride Peak, Mount McKinley.
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Robert Burns' Cottage, Ellens Isle, Melrose Abbey, Abbotsford, Stirling Castle, Fingals Cave.
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Cherubs from the Sistine Madonna, by Raphael; Cherub, by Sassoferrato; The Target, by Boucher; Angel, by Fra Bartolommeo; Holy Cherubs, by Rubens; Angel Heads, by Reynolds.
Gustav Kobbé.
- MAY 5. STATUES WITH A STORY
The Laocoon, The Dying Gaul, Colleoni, Perseus, Old Father Nile, The Farnese Bull.
Lorado Taft.
- MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
Columbus, the Cabots, Balboa, Magellan, Cartier, Hudson.
Professor Albert Bushnell Hart.
- MAY 19. LONDON
Trafalgar Square, Buckingham Palace, the Houses of Parliament, St. Paul's Cathedral, Westminster Abbey, Tower of London.
Dwight L. Elmendorf.
- MAY 26. THE STORY OF PANAMA
The Canal from Balboa to Miraflores, the Giant Shovel, the Gatun Lock, At Work in Culebra Cut, Abandoned French Equipment, Culebra Cut.
Stephen Bonsal.

FORTHCOMING ISSUES

- JUNE 9. DUTCH MASTERPIECES
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VOL. 1

JUNE 9, 1913

No 17

THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

Dutch Masterpieces

DEPARTMENT OF FINE ARTS

Issued Weekly by
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The Associated Newspaper School

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

JUNE 9, 1913

No. 17

DUTCH MASTERPIECES

THE NIGHT WATCH, BY REMBRANDT, 1607-1669

THE LAUGHING CAVALIER, BY HALS, 1580-1666

THE CHRISTENING, BY STEEN, 1626-1679

THE YOUNG BULL, BY POTTER, 1625-1654

IN A COURTYARD, BY DE HOOCH, 1632-1681

THE AVENUE, BY HOBBEEMA, 1638-1709

*By JOHN C. VAN DYKE, Professor of the History of Art, Rutgers College;
author of "Old Dutch and Flemish Masters," "History of Painting," etc.*

IN looking at Dutch pictures one should banish all thought of Greek ideals and Italian types. Classic gods and prayerful Madonnas were not painted by the Dutchmen. They were too far removed, too fanciful, for a serious minded, matter-of-fact people to consider. The Dutch were always matter of fact. Adversity made them so. In the early days they were strugglers for existence, and had no time for nursing poetic ideals and pictorial fancies.

They fought the sea for a foothold on the earth, and to this day they are keeping back that sea with their dikes. They fought Spain for political freedom and won it; they fought Rome for religious freedom, and won it. With the establishment of their independence and the growth of their commerce came wealth, and with wealth came art; but it was not a tinsel art of pretty Venuses and Apollos lounging on Olympian



WINDMILLS AND CANAL NEAR DELFT

clouds. On the contrary, it told about the Dutch themselves: it was an art of realities, of actual scenes, of a living people. The reality was always represented, and it mattered not whether the picture was a group of semi-aristocratic burghers by De Keyser, (duh ki'-zer) or peasants in a tavern by Ostade, (os'-tah-de) or cattle in the polder-lands by Cuyp, (koip) or merely a landscape by Van Goyen. (von ghoy-un.)

It was an attempt to paint the actual truth of the model before them. In that sense, all Dutch art was a likeness of Holland and its people, a portrait of the land and its life. Even when painters like Rembrandt, Bol (bohl), and Flinck did scriptural scenes such as Jacob wrestling with the Angel, the Jacob was a Simon-pure Dutchman and the angel was an Amsterdam angel of the painter's immediate household. Nothing could shake their keen sense of reality, of fact, of truth.

HOLLAND'S PLACE IN ART

Such an attitude of mind may seem rather material and lead one to think Dutch painting rather a coarse, commonplace affair; but such was not the case. The very truth of it, its keen characterization of the time, the

D U T C H M A S T E R P I E C E S

people, the place, made it powerful. And whatever earthliness may be found in the subject, there is never the slightest touch of earthliness in the manner of its doing. For the Dutch were the world's famous handlers of the brush. As technicians they have never been excelled. In the laying on of paint the great Italians, Michelangelo and Leonardo da Vinci, (lay-o-nar'-do dah vin'-che) were immature, crude, incomplete, compared with the little Dutchmen like Terburg and Brouwer. Their skill was not merely wonderful for Holland in the seventeenth century, but it is wonderful for today, and for all time.

The admiration for the old masters of Holland is not a mere fad. It is very well founded. Age has nothing to do with the admiration. The pictures are valuable to the present generation because of their style, their spirit, their truth to a point of view, and most of all for their superb workmanship. In four hundred years not a single painter has arisen to handle a brush with the certainty and ease of Hals, or to model a face with the power of Rembrandt, or to lay on beautiful colors with the color sense of Van der Meer of Delft. The manner in which Rembrandt could draw an eye, or round a cheek, or paint a luminous shadow under a hat brim, is a lost art. The color, light, and atmospheric setting of De Hooch at his



TYPICAL DUTCH STREETS



REMBRANDT

best are as inimitable as the altogether perfect drawing of Terburg or the perfect handling of Brouwer.

REMBRANDT GREATEST PAINTER OF NORTHERN EUROPE

Sentiment—yes, the painters of Holland had plenty of sentiment; but it went out not so much in their subjects as in their decorative effects. They grew emotional over warm sunlight, sympathetic over color harmonies, mysterious over shadow masses, sentimental about aerial perspective. They were devoted to beauty of craftsmanship and in love with art for the pure art of it. One painter among them seemed to sympathize more profoundly with mankind than most of his

contemporaries. He strove to show his sympathy in the faces, the bowed forms, the praying hands, of his characters. He was also a great craftsman and delighted in fine workmanship; but he had the sorrow of the world and a deep feeling for humanity in his heart.

Was it this feeling for humanity, combined with his splendid technical skill that made Rembrandt the greatest painter north of the Alps? Very likely. And yet it is not to his sorrow-laden portraits, or his pathetic "Supper at Emmaus," or his impressive "Manoah's Prayer" that the crowd turns seeking his masterpiece. It goes to the "Night Watch,"—a splendid decorative canvas, but possessed of little sentiment or feeling save for beauty of color and shadow masses.

MASTER OF LIGHT AND SHADOWS

The "Night Watch" is a famous picture, and deservedly so. It shows Rembrandt's power, and it also shows his weakness. He has been called "the Master of Light," and yet this picture rather shows him to be the slave of light. He had a searchlight method of illuminating a face by throwing the full glare on the forehead, nose, and collar, and then surrounding this massed illumination by deep shadows as a foil and for contrast. This was a powerful method for a single head, as Rembrandt proved again and again in his many bust portraits; but when he came to do a series of portraits on one canvas, as in the "Night Watch," his method rather broke down. Instead of one illumination coming from the sky and

lighting the whole group of the militia company we have sixteen or twenty flashes from the searchlight lighting up sixteen or twenty distinct heads. These heads show about all the light there is in the picture. Around them and back of them is shadow, gloom, mystery, darkness.

THE "NIGHT WATCH" A DAY SCENE

Now look at the picture and you will understand why it was thought to be a night scene and mistakenly called the "Night Watch." There is no light in it except for the flashes of the searchlight. As a matter of fact, it is intended to be a daylight scene, and is the sortie from its armory of a civic guard or militia company called the Frans Banning Cocq Company; but it looks like a night scene owing to the limitations of Rembrandt's method. Count that as a defect of method if you will, and yet note that there is a decided quality that goes along with the defect. The spaces between the lighted heads and figures are shadowy and gloomy. At the back there is a transparent veil of shadow and atmosphere out of which figures come forward, peering into the light.

Tall columns, suggestions of arches, wreathed escutcheons, glimmering halberds, drooping flags, are half seen here and there. What a mystery there is behind all that veil of faintly illumined shadow! What a bustle and movement and pellmell of unexpectedness in all those figures coming forward out of the depths, growing brighter as they advance into the light! Lieutenant Ruytenberg, in the front, is the highest in light of them all, being dressed in a buff suit; and next to him, as a foil, is Captain Cocq in a black suit. How these two figures move! How firmly their feet strike the ground! They are the very poetry of motion. To the left of the captain is a little girl in a sea-green dress with a white bird hanging at her girdle. Why is she there? No one knows. Rembrandt put her there doubtless as a mass of light to relieve the surrounding darks. The contrasts are striking even in reproductions of the picture; but in the original painting the whole scene is a splendid mass of light and dark saturated with atmosphere, and inter-



STATUE OF REMBRANDT



THE FAMOUS RYKS MUSEUM AT AMSTERDAM

woven with color. Reds, yellows, and blues, with buffs, saffrons, pearl grays, sapphires, opalescent tints run through it. It is a wonder of color as of shadow and air.

It was painted in 1642, was shortly afterward cut down at the sides and top, has been much cleaned and repainted, and recently a wandering fool in the gallery slashed it with a knife; but in spite of time and much damage it is still a wonderful picture. Like a battered fragment of Greek sculpture, it seems as though nothing could wholly destroy its feeling of beauty.

FRANS HALS PAINTER OF "SPEAKING LIKENESSES"

Frans Hals did civic guard pictures too; but none of them had the movement and bustle, or was quite such a picture as the "Night Watch." They were groups of individual portraits, showing splendid physical types, arranged formally, and with a fine display of color; but with none of the shadowed mystery of Rembrandt. Hals had a facile hand, and was one of the world's foremost painters; but he lacked the penetrating insight and the great humanity of Rembrandt. All his types have physical presence. They show bulk, weight, poise, animal spirits; but they are not over-soulful or keenly intellectual. The

"Laughing Cavalier" is a refined illustration of his point of view. The Cavalier is quite a marvel as a mass of good health and good nature. He smiles serenely, as though his digestion were perfect and dull, carking care had not pierced his mind to any appreciable extent. Technically the picture is thoroughly well constructed and quite faultlessly painted. No one could do the outside of a man better than Hals.

In the Municipal Gallery at Haarlem one can see him in half a dozen large civic-guard pictures, done at different times, and covering fifty years of his career as a painter. Here he is shown in all his phases, starting in his early pictures with much color, and ending in his late examples with somber grays and blacks.

One hardly knows which to admire the more, his early or his late work. In the last pictures of the series, when an old man, it is apparent that his hand has lost its cunning, and his eye no longer cares for brilliant hues; but he has a wonderful regard for tone and atmospheric envelop; and his grays and blacks are superb in sobriety, dignity, and calm restraint. It is said that the bitterness of his life (he died in the almshouse), had to do with this somber coloring of his later canvases; but it is not likely. It was a broadened point of view, the refinement of simplicity, that often comes to painters late in life. It shows in his single portraits, as well as in his guild pictures, and was the natural culmination of the man's artistic career. It was a famous, if somewhat checkered career, and he a famous if somewhat material painter. In Holland he was second only to Rembrandt.



FRANS HALS

JAN STEEN THE TAVERN PAINTER OF HOLLAND

In a smaller way Jan Steen (yan stane) was quite as fine a painter as Hals; in fact, quite a master painter after his kind, though often doing hasty and careless work. When traveling in the Low Countries, Sir Joshua Reynolds spoke complacently of Steen's work, and ventured to say (in his Discourses) that "the painting of Steen might even become the design of Raphael." The remark nowadays calls forth something of a smile. Raphael was, indeed, a great artist; but as a painter pure and simple he is not to be compared with Steen. To be sure, one



JAN STEEN, BY HIMSELF

painted saints and angels where the other painted drunken boors fighting in a tavern or back yard; but the painter of the boors painted them in quite an angelic way. Occasionally he did a religious subject; but, strange enough, these were always his poorer pictures. He seemed to give out his greatest skill when working over disreputable themes. The "Bad Company" picture in the Louvre is one of his very best canvases, and is quite flawless in tone, color, textures, and handling.

POTTER, THE ANIMAL PORTRAITIST

To speak about Paul Potter in the same breath with an accomplished craftsman like Steen seems artistic blasphemy. Potter had an exaggerated reputation as a painter of cattle, though possessed of considerable skill as a draftsman. His paintings may be considered as portraits of cattle which accentuate the physical appearance, rather than the beauty or the form of the subject. He never was a painter like Steen, never had a color sense, never knew how to produce a decorative surface. His view of nature is hard, literal, harshly realistic, devoid of charm. He could get little beauty out of sunlight or shadow, out of atmosphere or sky, out of cattle or humanity. He drew with a rasping wire-edged brush and by exaggerated modeling produced a "stand-out" effect in his cattle which has made people stare. It is, however, not the object of painting to make objects stand out, but to make them stand in.

Potter's reputation was great during his lifetime, and was probably increased by his early death. So large was the demand for his pictures that the supply was soon exhausted, and the obliging art dealers of



PAUL POTTER

Amsterdam forged his name on pictures by Isaack van Ostade and Cuyp and sold them as Potters. These pictures are still doing service as Potters in some of the art galleries of Europe.

DE HOOCH PAINTER OF SUNNY HOLLAND

Pieter de Hooch was a painter of Dutch courtyards and interiors, sometimes of a very humble nature, and sometimes showing the aristocratic side of Dutch life in palatial halls with finely robed characters. He seemed content with his picture if it contained handsome color, atmosphere, shadow, and above all sunlight. His sunlit passageways and courtyards with bricks, his floors and windows and kitchen utensils, his housewife with her child, are simple and humble enough in theme; but he has made them quite glorious, quite splendid, as art. The people of his day, however, did not care for them. He achieved no fame until long after his death, and then in England rather than in his native land. Today he is one of the Dutch immortals, and his pictures that occasionally find their way into an auction room sell for enormous prices.



PIETER DE HOOCH

HOBBEA A MODEL FOR LANDSCAPISTS

Hobbema (hob'-be-mah) was another genius who failed to impress anyone in his lifetime. The painting of landscape in the seventeenth century was not a profitable business; and though Hobbema painted out-of-doors quite as beautifully as De Hooch painted indoors, they both did some starving, and died in poverty and neglect. The irony of fate comes in when it is realized that the pictures of Ruysdael and Hobbema were the models for the Fontainebleau-Barbison (fon-tain-blow bar-bi-son) painters—Rousseau (roo-so), Diaz, (dee-ath) Dupré (doo-pray)—whose works have sold of recent years for such huge sums.

Hobbema was one of the best of the Dutch landscapists, and dealt with more sunlight and blue sky than his master, Ruysdael (rois-dahl); although his celebrated "Avenue of Middelharnis" in the National Gallery, London, is rather slate-gray in color. For all that, it shows Holland in a characteristic garb and is a truthful portrait of the country. To this day there are roads in Holland with trees dwindling away in linear perspective and garden patches on each side, just as in this Hobbema picture.

D U T C H M A S T E R P I E C E S

All of which brings us back to our first conclusion that Dutch art, whether of people or cattle, of interiors or exteriors, is a true transcript of the original, a portrait of the land and its life, a picture of Holland and the Dutch. That may be its limitation, but it is also its success.

It was the Dutchmen who set the pace for all the moderns in what is called realism. All the modern *genre** painters and students of still life who paint things that "stand out" are but a growth from the Dutch. The tradition has been handed down unimpaired, losing none of its ancient positiveness, but rather gaining some latterday exactness in the process of transmission.

The Dutch are not to be judged by classic rules or standards. They made their own rules, and after four hundred years the modern Dutch artists are using them in their own work. Instead of beauty of form, the Dutch have always striven for fitness and character. They have succeeded as no other painters in embodying the life and people of their own country in their pictures. They were proud of their race and their culture, and they depicted them with frankness and candor. It is not given to every nation to be true to itself in art.

* "We call those 'genre' canvases, whereon are painted idyls of the fireside, the roadside, and the farm, pictures of 'real life.'" *E. C. Stedman, Poets of America, page 98.*



MUSEUM AT THE HAGUE

SUPPLEMENTARY READING

BOOKS ON PAINTING

Schools and Masters of Painting . . .	<i>A. G. Radcliffe</i>
History of Painting	<i>John C. Van Dyke</i>
Rembrandt, Masterpieces in Color Series	<i>Joseph Israels</i>
Frans Hals, Masterpieces in Color Series	<i>Edgecombe Staley</i>
History of Art	<i>Lubke</i>
Old Dutch and Flemish Masters . . .	<i>John C. Van Dyke</i>
The Dutch School of Painting . . .	<i>Havard</i>
Catalogue of Dutch Painters . . .	<i>Dr. Hofstede de Groote</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue, ten cents.

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WHAT THE PRECEDING NUMBERS GIVE YOU

- FEB. 17. BEAUTIFUL CHILDREN IN ART
Baby Stuart, by Van Dyck; The Blue Boy, by Gainsborough; The Age of Innocence, by Reynolds; The Calmady Children, by Lawrence; The Dauphin, by Greuze; Prince Balthazar Carlos, by Velasquez.
Gustav Kobbé.
- FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie.
- MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, the White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Récamier, Countess Sophie Potocka.
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Giants Causeway, Blarney Castle, Thomond Bridge (Limerick), Hill of Tara, Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.
- MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods, Big Trees of California.
Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
The Sistine Madonna, by Raphael; Mona Lisa, by Da Vinci; The Last Supper, by Da Vinci; The Syndics, by Rembrandt; The Magnificat, by Botticelli; The Immaculate Conception, by Murillo.
James Huneker.
- APR. 14. THE CONQUEST OF THE PEAKS
Mont Blanc, The Matterhorn, Mount St. Elias, Ruwenzori, Bride Peak, Mount McKinley.
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Robert Burns' Cottage, Ellens Isle, Melrose Abbey, Abbotsford, Stirling Castle, Fingals Cave.
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Cherubs from the Sistine Madonna, by Raphael; Cherub, by Sassoferrato; The Target, by Boucher; Angel, by Fra Bartolommeo; Holy Cherubs, by Rubens; Angel Heads, by Reynolds.
Gustav Kobbé.
- MAY 5. STATUES WITH A STORY
The Laocoon, The Dying Gaul, Colleoni, Perseus, Old Father Nile, The Farnese Bull.
Lorado Taft.
- MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
Columbus, the Cabots, Balboa, Magellan, Cartier, Hudson.
Professor Albert Bushnell Hart.
- MAY 19. LONDON
Trafalgar Square, Buckingham Palace, the Houses of Parliament, St. Paul's Cathedral, Westminster Abbey, Tower of London.
Dwight L. Elmendorf.
- MAY 26. THE STORY OF PANAMA
The Canal from Balboa to Miraflores, the Giant Shovel, the Gatun Lock, At Work in Culebra Cut, Abandoned French Equipment, Culebra Cut.
Stephen Bonsal.
- JUNE 2. AMERICAN BIRDS OF BEAUTY.
Blue Jay, Baltimore Oriole, Scarlet Tanager, Snowy Heron, Wood Duck, Cedar Waxwing.
Edward H. Forbush.

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WHAT THE FORTHCOMING ISSUES WILL GIVE YOU.

The riches of the Associated Newspaper School plan can be shown in no more effective way than by a simple statement of what THE MENTOR will give you in the future. A glance over the following partial schedule will convince you

JUNE 15. PARIS, THE INCOMPARABLE

The Tomb of Napoleon, the Madeleine, the River Seine, Place de la Bastille, Notre Dame, Arc de Triomphe.
Dwight L. Elmendorf.

JUNE 23. FLOWERS OF DECORATION

Rose, Lily, Violet, Daffodil, Orchid, Carnation.
H. S. Adams.

JUNE 30. MAKERS OF AMERICAN HUMOR

Artemus Ward, Josh Billings, Joel Chandler Harris, Bill Nye, Frank R. Stockton, Mark Twain, *Borges Johnson.*

JULY 7. AMERICAN SEA PAINTERS

Winsor Homer, Charles H. Woodbury, E. J. Sullivan, Frederick J. Waugh, Paul Dougherty, Alexander Harrison.
Arthur Hudson.

JULY 14. STORY OF AMERICA IN PICTURES; THE EXPLORERS

Redoubt, La Cote, Camp de Chippewa, John Smith, Virginia, Canada, Sir Walter Raleigh, Mabel Starnood.
Professor Allen Buchanan Hart.

JULY 20. SPORTING VACATIONS

Hunting, Fishing, Canoeing, Hysteria, Woodcraft, Canoeing.
David C. Beard.

JULY 28. SWITZERLAND, THE LAND OF SCENIC SPLENDORS

Interlaken, Lucerne, Tellplatz, St. Gotthard, Geneva, St. Moritz.
Dwight L. Elmendorf.

AUGUST 4. MAKERS OF THE AMERICAN NOVEL

Henry James, W. D. Howells, Thomas Nelson Page, James Lane Allen, Winston Churchill, Owen Wister.
Hamilton W. Miller.

AUGUST 11. AMERICAN LANDSCAPE PAINTERS

George Inness, Homer Martin, A. H. Wyant, Thomas Moran, D. W. Tryon, F. E. Church, *Samuel Isham.*

AUGUST 18. VENICE, THE ISLAND CITY

Bridge of Sighs, St. Mark's Cathedral, Rialto Bridge, the Dog's Palace and Campanile, Grand Canal, a Typical Venetian Canal.
Dwight L. Elmendorf.

AUGUST 25. ART IN PHOTOGRAPHY

Portrait, Landscape, Woods, Sea View, Mountain View, Buildings.
Alfred Stieglitz.

SEPTEMBER 1. GREAT AMERICAN INVENTORS

S. F. B. More, Thomas Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.

SEPTEMBER 8. FURNITURE AND ITS MAKERS

Thomas Chippendale, David Macint, Thomas Sheraton, J. Henri Riesner, Andre Heide Baille, George Hoppelwhite.
Professor C. R. Richmond.

SEPTEMBER 15. THE WIFE IN ART

Lucretia Borgia, by Andrea del Sarto; Lucretia Butti, by Fra Filippo Lippi; Helene Fourmont, by Rubens; Saskia Van Uylenberg, by Rembrandt; Maria Rotherby, by Van Dyck; Elisabeth Sdall, by Roskill.
Professor J. C. Van Dyke.

SEPTEMBER 22. HISTORIC SPOTS OF AMERICA

Fort Mifflin, Plymouth Rock, the Alamo, Jamestown Tower, Gettysburg, Independence Hall.

SEPTEMBER 29. BEAUTIFUL BUILDINGS OF THE WORLD

The Taj Mahal, The Alhambra, American Cathedral, Charvet Blois, Salisbury Cathedral, St. Paul's Cathedral.
S. P. New.

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Leadville Herald Democrat

CONNECTICUT

Menden Morning Record

DELAWARE

Wilmington Evening Evening

DISTRICT OF COLUMBIA

Washington Herald

GEORGIA

Augusta Herald
Rome Tribune Herald
Waycross Journal

IDaho

Twist Falls Times

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Coffeyville Journal
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DEPARTMENT OF TRAVEL

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The Associated Newspaper School

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The Associated Newspaper School is conducted under the advice and counsel of the Advisory Board. Each member has supervision over one of the departments of education—Literature, Fine Arts, History, Natural History, Travel, and Science.

THE PURPOSE OF THE PLAN

To make you well acquainted with the world's knowledge by devoting a little time to interesting reading and to looking at beautiful pictures.

To enable you to acquire this knowledge without special effort, so that you may come easily and agreeably to know the world's big men, big things, and big achievements.

The Mentor gives you each week a simple, lucid article by a well known authority, and six exquisite pictures. By means of these you learn, in the course of a few minute's reading, what you have always wanted to know and what every well informed person should know about the various subjects.

As a result, you will find at the end of a year that you have learned 312 things. You will know what the best authorities can tell you of these things, and you will have a gallery of 312 beautiful pictures. And a most pleasing feature of the plan is that you will have been quite unaware of any effort to acquire knowledge, and conscious only of having enjoyed yourself reading interesting matter and looking at attractive pictures.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

JUNE 16, 1913

No. 18

PARIS, THE INCOMPARABLE

RIVER SEINE

PLACE DE LA BASTILLE

TOMB OF NAPOLEON



NOTRE DAME

THE MADELEINE

ARC DE TRIOMPHE

*A Trip Around the World with
DWIGHT L. ELMENDORF, Lecturer and Traveler*

WHAT can be said for Paris within the limits of a few pages? Paris, the scene of some of life's greatest pleasures and the arena of life's bitterest passions, a city of gaiety, and sunshine, and fashion, and also a city of shadow, of mystery, and of tragedy, a city whose history is crowded with dramatic incidents, whose buildings and street corners are eloquent of the stirring associations of the past, and a city that, in the present, is the goal of the tourist's ambition, the objective point toward which the eager eyes of the traveler yearn. The very name of Paris seems to be a magnet to everyone. I have read a great many descriptions of Paris, by writers in English and in French, and have tried to find some descriptive term that suits that wonderful city. After many visits, in which I have felt each time the fascination of Paris

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PLACE DE LA CONCORDE

This is one of the most beautiful and extensive squares in the world. The obelisk rising in the center was brought from Egypt.

anew, I have found myself comparing it most frequently to a charming woman,—never quite the same, but always irresistible. Paris has something to offer that interests and pleases everyone. You may find the gay side of life there if you want that; you may find a rich mine of historical information there if you are a student of history; or you may simply walk about the streets of Paris and dream away the days in observation of the wonderful things to be seen.

RIVER SEINE

So vital is this great city that we are tempted to apply to it the terms of the human organism. As the fresh air that stirs the trees in the boulevards and parks and flows along the quays is the very breath of Paris, whispering to us many of her secrets, so the River Seine (sane) is the artery that pulses through the city's very heart. As we walk along the River Seine it is well to remember that we are treading on historic ground of worldwide interest. New and interesting sights greet the eye at almost every step. Bridges span the river at frequent intervals. They are things of beauty, especially the famous Alexander Bridge. Looking up the river one of the most attractive views discloses Notre Dame

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(note'-r dahm) in the distance. Besides the many interesting buildings on the banks, the river has its own special sights. You will see curious bathing machines, oddly formed freight boats along the quays, and if you look sharply you will see some of the most wonderful fishermen in the world. They sit on the quays from one side to the other. I have visited Paris for nearly thirty years, and every time I watch these fishermen. During nearly a quarter of a century of observation I have never seen anyone of them get a bite—and still they go on fishing.

One of the bridges has historic associations that call for special note,—the Pont de la Concorde. This bridge was built of stones taken from the old Bastille. If these rough blocks could speak they would tell many harrowing tales of the black days of the French Revolution.

PLACE DE LA BASTILLE

Here in this historic place the stones now forming the Pont de la Concorde were laid one upon another to construct the castle called "The Bastille St. Antoine" (bas-teel' san on-twon'). The original structure was an old fortified city gateway erected in 1369-83 by Kings Charles V. and VI. The fortress was turned into a state prison, and as such became

intolerably odious during the years of French history preceding the Revolution. In July, 1789, the populace, disturbed by the rumor that royal regiments were marching on the city, gathered arms, and in a hysterical insurrection swept down upon the Bastille and assaulted it desperately. On the 14th of July Governor Delaunay, who had only a small garrison to hold out with against the mob, surrendered, and both he and his soldiers were massacred. If you would know what this terrible scene was like and would feel the grip and thrill of it, turn to Carlyle's "French Revolution" and read the chapter on the Fall of the Bastille. The old fortress was razed to the ground, and many



REPRODUCTION OF THE BASTILLE

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and awful records were found within its grim walls. There is nothing now to define the location of the Bastille except a line of white stones running along the ground between the Rue St. Antoine and the Boulevard Henry IV. On one of the houses there is an inscription, together with a plan of the Bastille.

THE COLUMN OF JULY

This beautiful column is an attractive adornment of the Place de la Bastille. It was designed by Alavoine (ah-la-vwon') and Duc (dook), and was erected in 1831-40, in honor of the heroes who fell in the Revolution of July, 1830. The column is a graceful and imposing one 154 feet in height, and is adorned with many allegorical medallions and other significant decorations. The Place de la Bastille has been the scene of turbulent disorder and strenuous conflict a number of times in the history of Paris. The downfall of 1789 was the most violent of these; but the place was the scene of bitter activity in 1830, and it played a part in the Revolution of 1848, and in the disturbed time of 1871, when it was one of the last strongholds of the forces of the Commune.



THE CRYPT IN NAPOLEON'S TOMB

The twelve colossal figures surrounding the crypt symbolize the principal Napoleonic victories.

TOMB OF NAPOLEON

While the thought of military activity and disturbance is in our minds, let us turn our attention to the last resting place of France's greatest commander and one of the greatest military geniuses of the world, —Napoleon Bonaparte. The tomb of Napoleon was built in 1843-53, and was designed by Visconti the younger. The time to visit it is in the afternoon. On a bright, sunny day, as you enter the shrine of the tomb, you will find the sun shining directly through a yellow window, casting



THE SARCOPHAGUS OF NAPOLEON

On the mosaic pavement, which represents a wreath of laurels, are inscribed the names of Napoleon's battles.

a glow that is wonderfully effective. There before you are the names of Bonaparte's victories. You may, if you choose, go down and look at the tomb from the crypt. It is very simple, but magnificent, made of reddish brown porphyry from Finland. It is a spot where the student of history must linger with intense interest. Napoleon died in exile at St. Helena in 1821. His remains were brought to Paris in 1840. The sarcophagus, which covers thirteen feet by six and one-half feet, with a depth of fourteen and one-quarter feet, is composed of five large blocks. When we remember the disturbed public feeling that prevailed at the time when the body of the great conqueror was brought back to the city and country that he had made famous in military annals, the apprehension with which the undertaking was regarded by some, we may appreciate the meaning of a little incident that came within my

own knowledge. When I was standing in the tomb, thinking of Napoleon's greatness, a typical American with a French guide came in. The guide said, "Monsieur, I have the pleasure to inform you that this tomb weighs over seventy tons." The American replied, "Yes; I suppose they want to keep him down."

NOTRE DAME

This wonderful building is rich with historical incidents and redolent with romantic associations. The great cathedral was founded in 1163 and consecrated in 1182; the cornerstone being laid by Pope Alexander III., who was at that time a refugee in France. Notre Dame has survived many changes, and is the model for many of the churches in France. It was built on the site of an old Roman temple, and has watched Paris and France through many vicissitudes. The façades are

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very wonderful, in spite of all the disfigurements caused by various revolutions. Most of the figures are beautiful and exquisitely executed. The interior of the cathedral, while very lofty, is impressive in its simplicity and grandeur. Many wonderful events have taken place in this great church; but none more remarkable than the coronation of Napoleon and Josephine. There is a painting of this event in the building. When Napoleon was to be crowned he took the crown from the hands of the archbishop and placed it on his own head—then placed it on the head of Josephine.

Many go to the top of the tower. There are 371 steps: not a comfortable climb. It is worth while, however, not simply for the view to be had, but for the sight of the interesting and curious decorations and quaint architectural devices on the tower. About you are varied forms of diabolically grotesque gargoyles,—strange creatures carved in stone, with heads thrust out and fantastic faces grinning over the city. Notre Dame, like many other buildings in Paris, was subjected to strange uses in times of stress and storm. In 1793 the cathedral was turned into a "temple of reason," the statues were defaced, the figure of the Virgin being replaced by one of Liberty. After the French Revolution it was restored to the Catholic Church and was reopened as a place of worship.



THE DOORWAY, NOTRE DAME



GARGOYLES ON THE CATHEDRAL OF
NOTRE DAME

THE MADELEINE

If the traveler had not been prepared by previous information, had he been suddenly set down in the Rue Royale to walk from the Place de la Concorde to the church of La Madeleine (mahd-

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lane'), he would exclaim at first sight of this beautiful building, "Surely a Greek temple!" Authorities have described the Madeleine as a Roman temple in style; but most of us regard it rather as the "Parthenon of France." It preserves in beautiful fashion the best traditions of classic architecture. It is imposing, majestic, beautiful, a structure to which the eye returns frequently with renewed pleasure. In the days of Louis XV. this was built as a church, and during the time of Napoleon they tried to change it into a sort of Hall of Fame or Temple of Glory; but it has ever retained its churchly character. Go through the Madeleine at eleven o'clock in the morning. There is a magnificent choir there. On ordinary days you will not see so many people in the church; but on saints' days it is thronged, and the sight is an interesting and moving one. The church is of noble proportions, 354 feet in length, 141 feet in breadth, and 100 feet in height, surrounded by a most imposing colonnade of Corinthian columns. There



CATHEDRAL OF NOTRE DAME

This cathedral was founded in 1163 and consecrated in 1182. In 1793, at the time of the Revolution, Notre Dame was converted into a "Temple of Reason." In 1802 it was restored to the Catholic Church.

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is something finely fitting about everything inside and outside of the Madeleine. Its architecture is pure and chaste, its appearance dignified and impressive, and its musical services, both on the organ and orchestral, are the finest to be found in Paris.

ARCH OF TRIUMPH

There are two Arcs de Triomphe (tree-onf'). One, minor in importance, is called the "Arc de Triomphe du Carrousel" (cah-roo-sel'), which was formerly the upper entrance to the Tuileries. This was erected to commemorate the victories won by Napoleon I., in 1805, and it is an imitation of the Arch of Severus in Rome.

The great arch of Paris, however, is the Arc de Triomphe de l'Étoile, (lay-twol'), which is the largest triumphal arch in existence and can be seen from nearly every part of the suburbs of Paris. This wonderful architectural monument was begun by Napoleon Bonaparte to commemorate his victories, in 1806, and was constructed by designs from Chalgrin (shal'-gran). It was completed by Louis Phillipe (loo'-e fi-leep') in 1836. It is most graceful and effective in mass, the highly decorated masonry framing a vast arch that rises 91 feet and is 48 feet wide. The decorations of the arch, which are rich and finely rendered, represent various historic events associated with the career of Napoleon.

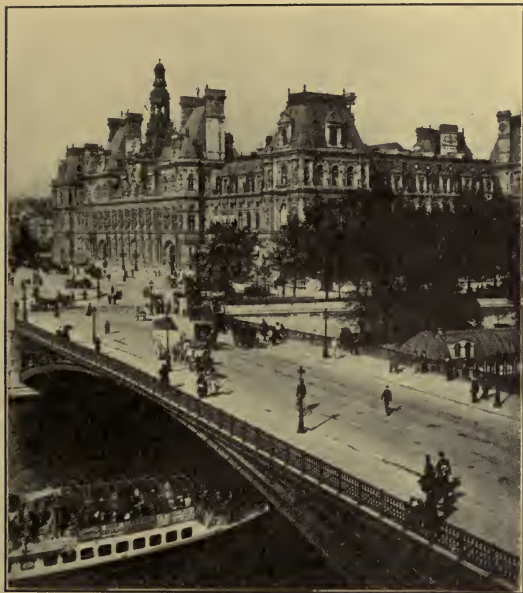
Ascent to the platform on the summit—a climb of 273 steps—brings one to the Prospect, where a fine view of the city may be had. Let all who love



THE PANTHÉON

The Panthéon occupies the site of the tomb of St. Geneviève, the patron saint of Paris.

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HÔTEL DE VILLE

The Hôtel de Ville is the headquarters of the municipal government of Paris. It is a magnificent structure in the French Renaissance style.

Paris rest there awhile, for from that point the wondrous city unfolds its beauties before you. Don't look at a map of Paris: it resembles nothing more than a dress design. Look rather from the summit of the Arc de Triomphe, and the buildings and boulevards of Paris become clear to you. Look down the Champs Élysées (shon zay-lee-zay), and there you will see the great group of buildings that we know as the Louvre (loov-r), and there beyond in the middle of your view you will notice the top of Notre Dame and the dome of the Panthéon. You will notice that among all these buildings there are no skyscrapers. That is

one of the charms of Paris: the streets are delightful.

That noble dome which we noticed from the Arc de Triomphe is the crowning ornament of the Panthéon, which occupies the highest ground on the south bank of the Seine. It marks the site of the Tomb of St. Geneviève, the patron saint of Paris, and resembles the great Panthéon at Rome. In 1790, the present church, begun twenty-six years previously, was finished and dedicated to St. Geneviève. The following year it was converted into a national hall of fame and was rededicated to the memory of the country's great men. Here were buried Mirabeau, Voltaire, and more recently Victor Hugo, Émile Zola, and President Carnot. It was several times restored to religious uses, but always made again a memorial.

The Hôtel de Ville is the center of official Paris and the seat of its city government. This magnificent building was begun in 1876 to replace an older one which was destroyed by the Communists five years before. Defeated in their attempt to hold the Place de l'Hôtel de Ville, they retired

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to the building, to which they set fire, destroying the building, together with 600 of their own party. Many other tragic events have transpired on the spot, as the place was the seat of public executions for more than five hundred years.

While the center of official Paris is the Hôtel de Ville, the center that draws the visitor is the Place de l'Opéra. It is from here that radiate boulevards and streets lined with the shops that attract the eyes of the world. There is a French saying, "*Tout le monde passe ici*" (Here all the world pass), and every visitor spends some part of nearly every day at one of the nearby cafés, watching the ever changing, always absorbing crowds of people going by.

Paris is indeed a paradise for those who seek diversion. At every moment of day and night, and from all sides, pleasures invite us and beautiful sights draw us on. This is the Paris that the traveler generally comes to know; for it is the Paris that he generally goes to seek. Besides, this is the Paris historic, the Paris artistic, the Paris politic, the Paris socialistic, and the Paris dynamic with fierce energy. There is a Paris to attract every man, whatever his tastes and inclinations may be.



THE OPERA

This is the largest theater in the world, covering an area of nearly three acres. The site alone cost over \$2,000,000, and the cost of the building amounted to \$7,000,000.

PARIS, THE INCOMPARABLE

SUPPLEMENTARY READING

The Story of Paris	<i>T. Okey</i>
Historic Churches of Paris	<i>W. F. Lonerger</i>
The Stones of Paris	<i>B. E. & C. M. Martin</i>
The Three Musketeers	<i>Alexandre Dumas</i>
Twenty Years After	<i>Alexandre Dumas</i>
About Paris	<i>R. H. Davis</i>
Paris (2 Vols.)	<i>A. J. C. Hare</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue, ten cents.

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NEXT WEEK'S "MENTOR"

FLOWERS OF DECORATION

Beautiful photographs in color of the Rose, Lily, Violet, Daffodil, Orchid,
and Carnation.

Comment by H. S. ADAMS

The Associated Newspaper School

DO YOU LIKE THIS MENTOR? WHY NOT GET THE PRECEDING NUMBERS?

The simple, attractive, educative value of THE MENTOR will surely make you feel the need of having every number. While each number is complete in itself, you will want all the issues in the various Departments of Travel, Art, History, Literature, or Music. Nowhere in the world of print can you get such condensed, instructive reading and such rich picture value as you find in THE MENTOR.

WHAT THE PRECEDING NUMBERS GIVE YOU

- FEB. 17. BEAUTIFUL CHILDREN IN ART
Baby Stuart, by Van Dyck; The Blue Boy, by Gainsborough; The Age of Innocence, by Reynolds; The Calmady Children, by Lawrence; The Dauphin, by Greuze; Prince Balthazar Carlos, by Velasquez.
Gustav Kobbé.
- FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie.
- MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, the White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Récamier, Countess Sophie Potocka.
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Giants Causeway, Blarney Castle, Thomond Bridge (Limerick), Hill of Tara, Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.
- MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods, Big Trees of California.
Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
The Sistine Madonna, by Raphael; Mona Lisa, by Da Vinci; The Last Supper, by Da Vinci; The Syndics, by Rembrandt; The Magnificat, by Botticelli; The Immaculate Conception, by Murillo.
James Huneker.
- APR. 14. THE CONQUEST OF THE PEAKS
Mont Blanc, The Matterhorn, Mount St. Elias, Ruwenzori, Bride Peak, Mount McKinley.
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Robert Burns' Cottage, Ellens Isle, Melrose Abbey, Abbotsford, Stirling Castle, Fingals Cave.
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Cherubs from the Sistine Madonna, by Raphael; Cherub, by Sassoferrato; The Target, by Boucher; Angel, by Fra Bartolommeo; Holy Cherubs, by Rubens; Angel Heads, by Reynolds.
Gustav Kobbé.
- MAY 5. STATUES WITH A STORY
The Laocoon, The Dying Gaul, Colleoni, Perseus, Old Father Nile, The Farnese Bull.
Lorado Taft.
- MAY 12. STORY OF AMERICA IN PICTURES
THE DISCOVERERS
Columbus, The Cabots, Balboa, Magellan, Cartier, Hudson.
Professor Albert Bushnell Hart.
- MAY 19. LONDON
Trafalgar Square, Buckingham Palace, the House of Parliament, St. Paul's Cathedral, Westminster Abbey, Tower of London.
Dwight L. Elmendorf.
- MAY 26. THE STORY OF PANAMA
The Canal from Balboa to Miraflores, The Giant Shovel, the Gatun Lock, At Work in Culebra Cut, Abandoned French Equipment, Culebra Cut.
Stephen Bonsal.
- JUNE 2. AMERICAN BIRDS OF BEAUTY
Blue Jay, Baltimore Oriole, Scarlet Tanager, Snowy Heron, Wood Duck, Cedar Waxwing.
Edward H. Forbush.
- JUNE 9. DUTCH MASTERPIECES
The Night Watch, by Rembrandt; The Laughing Cavalier, by Hals; The Christening, by Steen; The Young Bull, by Potter; In a Courtyard, by De Hooch; The Avenue, by Hobbema.
Professor J. C. Van Dyke.

The Associated Newspaper School, Inc

WHAT THE FORTHCOMING ISSUES WILL GIVE YOU.

The riches of the Associated Newspaper School plan can be shown in no more effective way than by a simple statement of what THE MENTOR will give you in the future. A glance over the following partial schedule will convince you

JUNE 23. FLOWERS OF DECORATION

Rose, Lily, Violet, Daffodil, Orchid, Carnation.
H. S. Adams.

JUNE 30. MAKERS OF AMERICAN HUMOR

Artemus Ward, Josh Billings, Joel Chandler Harris, Bill Nye, Frank R. Stockton, Mark Twain.
Burges Johnson.

JULY 7. AMERICAN SEA PAINTERS

Winslow Homer, Charles H. Woodbury, Emil Carlsen, Frederick J. Waugh, Paul Dougherty, Alexander Harrison.
Arthur Hoeber.

JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS

Ferdinando de Soto, Samuel de Champlain, John Smith, Vasquez Coronado, Sir Walter Raleigh, Miles Standish.
Professor Albert Bushnell Hart.

JULY 21. SPORTING VACATIONS

Hunting, Fishing, Camping, Exploring, Woodcraft, Canoeing.
Daniel C. Beard.

JULY 28. SWITZERLAND, THE LAND OF SCENIC SPLENDORS

Interlaken, Lucerne, Tellplatz, St. Gothard, Geneva, St. Moritz.
Dwight L. Elmendorf.

AUGUST 4. MAKERS OF THE AMERICAN NOVEL

Henry James, W. D. Howells, Thomas Nelson Page, James Lane Allen, Winston Churchill, Owen Wister.
Hamilton W. Mabie.

AUGUST 11. AMERICAN LANDSCAPE PAINTERS

George Inness, Homer Martin, A. H. Wyant, Thomas Moran, D. W. Tryon, F. E. Church.
Samuel Isham.

AUGUST 18. VENICE, THE ISLAND CITY

Bridge of Sighs, St. Mark's Cathedral, Rialto Bridge, the Doge's Palace and Campanile, Grand Canal, a Typical Venetian Canal.
Dwight L. Elmendorf.

AUGUST 25. ART IN PHOTOGRAPHY

Portrait, Landscape, Woods, Sea View, Mountain View, Buildings.
Alfred Stieglitz.

SEPTEMBER 1. GREAT AMERICAN INVENTORS

S. F. B. Morse, Thomas Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.

SEPTEMBER 8. FURNITURE AND ITS MAKERS

Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Henri Boulle, George Hepplewhite.
Professor C. R. Richards.

SEPTEMBER 15. THE WIFE IN ART

Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Lippo Lippi; Helene Fourment, by Rubens; Saskia Van Ulenberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Sidall, by Rossetti.
Professor J. C. Van Dyke.

SEPTEMBER 22. HISTORIC SPOTS OF AMERICA

Ticonderoga, Plymouth Rock, the Alamo, Jamestown Tower, Gettysburg, Independence Hall.

SEPTEMBER 29. BEAUTIFUL BUILDINGS OF THE WORLD

The Taj Mahal, The Alhambra, Amiens Cathedral, Chateau Blois, Salisbury Cathedral, St. Paul's Cathedral.
S. P. Noe.

OCTOBER 6. GAME BIRDS OF AMERICA

Canvasback, Bob White, Grouse, Canada Goose, Wild Turkey, Mallard Duck.
Edward H. Forbush.

Many leading newspapers of the United States are now publishing every weekday a human interest story about one picture in

THE MENTOR

READ THE DAILY STORY IN THE FOLLOWING PAPERS:

ARKANSAS

Pine Bluff Graphic
Texarkana Four States Press

CALIFORNIA

Eureka Humboldt Standard
Pasadena Star
Redlands Daily Facts
Santa Ana Blade
Vallejo Daily Times

COLORADO

Leadville Herald Democrat

DELAWARE

Wilmington Every Evening

DISTRICT OF COLUMBIA

Washington Herald

GEORGIA

Augusta Herald
Rome Tribune-Herald
Waycross Journal

IDAHO

Twin Falls Times

ILLINOIS

Chicago Record-Herald

KANSAS

Coffeyville Journal
Hutchinson News
Lawrence Journal-World

KENTUCKY

Bowling Green News

MICHIGAN

Flint Journal
Grand Rapids Press
Jackson Citizen Press
Muskegon News Chronicle
Saginaw News

MISSOURI

Plattsburg Leader
Poplar Bluff Daily Republic-
can
Sedalia Capital

MINNESOTA

Bemidji Pioneer

NEBRASKA

Hastings Daily Tribune

NEVADA

Reno Gazette

NEW HAMPSHIRE

Concord Patriot

NEW JERSEY

Atlantic City Daily Press
Hackensack Record
Millville Republican
Newark Star
Phillipsburg Daily Press
Trenton Times.

NEW YORK

Binghamton Press
Elmira Star-Gazette
Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

NORTH CAROLINA

Greenville Reflector
Rocky Mount Evening Tele-
gram
Washington Daily News

NORTH DAKOTA

Fargo Courier-News

OHIO

Dayton Journal
Hamilton Republican
Marion Star
Norwalk Reflector-Herald
Sandusky Register
Toledo Times

OKLAHOMA

Lawton News and Star

OREGON

Coos Bay Times
Salem Oregon Statesman

PENNSYLVANIA

Allentown Morning Call
Bradford Star and Record
Carlisle Evening Herald
Chambersburg Public Opin-
ion.
Mt. Carmel Item
Pittsburgh Sun
Shamokin Dispatch
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald
Sumter Item

SOUTH DAKOTA

Aberdeen American
Lead Black Hills Call
Yankton Press and Dakotan

TEXAS

Corpus Christi Caller and
Herald

UTAH

Ogden Standard

VIRGINIA

Newport News Daily Press
Richmond News Leader

WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

WYOMING

Sheridan Enterprise

VOL.1

JUNE 23, 1913

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THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

Flowers Of Decoration

DEPARTMENT OF NATURAL HISTORY

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To make you well acquainted with the world's knowledge by devoting a little time to interesting reading and to looking at beautiful pictures.

To enable you to acquire this knowledge without special effort, so that you may come easily and agreeably to know the world's big men, big things, and big achievements.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

JUNE 23, 1913

No. 19

FLOWERS OF DECORATION

ROSE

DAFFODIL

LILY

ORCHID

VIOLET

CARNATION

By H. S. ADAMS

FROM the earliest time flowers have been held by the human race in an affection not content with leaving them on the stem. Into life's beginning and end, into the little affairs as well as the big affairs of life, flowers entered. Wherever mankind and flowers have lived in common the impulse has spread, becoming a deep-rooted instinct carried on from generation to generation. Human vanity has played some part in this instinct; but in it there has been, and is, more sentiment, kindness, love of the beautiful, and faith in things not understood.

With flowers, in fact, most of us are like the poet lover in Sudermann's play, "The Far Away Princess." He is offered an artificial rose by the princess, with the remark that artificial sentiment is the only kind that lasts. But the poet rejected the rose and the sentiment, preferring to cling to his ideal.

Behind even the grossest of flower extravagances lie the good motives mentioned. After all, modern extravagances are less gross than ancient ones. What is the \$10,000 that a millionaire spends today for flowers for a single entertainment compared with Nero's outlay of \$100,000 for merely the fragrant blossoms of one fête? No modern would lavish money on flowers as he and Cleopatra did.

To be sure, for the fashionable christening there are veritable bowers of white roses and lilies of the valley; for the début, myriads of

FLOWERS OF DECORATION

mauve orchids or pink roses, giving a ballroom a pronounced color note; for the church wedding, white lilies by the hundred, overflowing the chancel and forming "torches" along the aisles; for the dinner, gardens of roses; for the reception, halls banked deep with forced shrubs and staircases whose balustrades are aglow with climbing roses; for the last sleep, mantles of orchids costing \$2,500. But the great note today is not these outlays of the rich: it



THE FRAGRANT LILY OF THE VALLEY

This charming flower was formerly associated with spring, but now it is forced into bloom every month of the year. It is a favorite for bridal bouquets.

is the moderate use of flowers by the many.

For every 5,000 inhabitants of this country there is a florist. Behind the 20,000 florists are the great greenhouses, the largest acreage of glass in the world.

Europe, on the other hand, relies to a great extent on the open air fields of the Channel Islands and the Riviera, the latter sending a trainload of cut flowers nightly to Paris, London, and Berlin all through the winter.

How the powers behind the acreage of glass sometimes take fashion gently by the hand and lead it is one of the interesting sidelights on the relation between flowers and mankind. For example, the Niphetos (ny-fee'-tos), brought out in 1844, was long the fashionable white rose. Commercially, however, its weak stems were against it. When the Bride, with stouter stems but less beautiful buds, came along in 1885, fashion was led into accepting it. So with the Easter Lily. The real one of religious decorations is the Madonna Lily of old gardens. That being difficult to force, growers took up a larger Japanese species and made that fashionable.

THE GARDEN QUEEN—THE ROSE

Fashion, too, is influenced more than it realizes by the sentiment of ages. The rose was the queen of flowers to the ancients, just as it is today; but the rose leads all flowers, because to variety of form and color, adaptability to every decorative purpose, and, usually, fragrance, it adds the long, normal season of nine months under glass.

Lately there has been a tendency to use roses on bushes as a decoration. Though potted, they are not classed as pot plants (here unconsidered). They are seemingly planted. Just now such climbing roses as Dorothy Perkins, Crimson Rambler, and Tausendschön are trained on hall pillars, up the side of staircases, or over arched doorways. Not less charming are rose bushes creating a garden in the hollowed center of a huge dinner table or raising the skyline of a dinner served at small tables in a banquet hall. Again, a bay window or fireplace is made a bed of roses.

While the rich have gone in for more expensive flowers, the rose remains the generally preferred bouquet of the bride and her attendants,—white for the bride, of course: red ones are unlucky. The Bride and the newer White Killarney are great favorites. For the bride's attendants pink roses still lead in popularity. In 1869, Catherine Mermet (mare-may') superseded the old Bon Silene (bon-see-lane'), and itself was outrivaled in 1893 by Bridesmaid. Now Killarney and My Maryland are dividing favor with Mrs. George Shawyer, a striking new competitor.

Yellow roses are striving hard for not only the hand of the débutante and bridesmaid, but a place in table and other decorations. The finest now, as when it was new, in 1864, is the Marechal Niel (mar-a-shal nee-el); but it is not easily cultivated indoors, and the stems are short. Its successor, in 1874, was the stiffer-stemmed Perle des Jardins (commonly called Pearl). At the moment the new Sunburst is striving hard for leadership. Of the rival yellows, the lovely apricot, Lady Hillingdon (1910), is a topnotcher among the teas,



**CHINA ASTERS OF
DISTINCTION**

Large double blooms such as these resemble the chrysanthemum, and are deservedly popular cut flowers of August and September.



THE FRENCH DAISY OR MARGUERITE

All winter long, until the wild daisies bloom in the fields, the marguerite is among the blossoms most in evidence in the flower shops.

and the Indian yellow, Mrs. Aaron Ward (1907), among the hybrid teas. In Boston the famous old Safrano (sah-frah-no) (1839) still holds its vogue.

Small yellow and pink rosebuds are in special demand now for the old-fashioned nosegays. The round "posies" for the hand are made up of circles within circles of rosebuds, violets, and other flowers, with an edging of lace paper. Occasionally only rosebuds are used. For the corsage there are similarly prim small flat bouquets, and tiny round ones. The bright red rose of the day is the Richmond, with Milady as the season's chief new one. In the color that is neither red nor pink the American Beauty retains its unique place as a long-stemmed rose.

THE LILY

The tremendous popular hold of the white lily through the centuries has been first as a symbol of purity and later as the flower of Easter. No woman wears white lilies in this day and generation; but a sheaf of them, carried over the arm as if just gathered, is a modish bouquet for bride or bridesmaid. A few stalks of the delicately scented blooms make one of the finest bouquets for the house. The larger uses of white lilies are for wedding decorations, mortuary emblems, and Easter. This order is given because the lily at Easter is only the flower of a day, whereas the lily season—thanks to cold storage of bulbs—covers the entire year.

Some idea of lily numbers may be gathered from the fact that a single grower has forced 175,000 bulbs in a year, cutting more than 1,500,000 blooms, often at the rate of 22,000 a day. It is a popular fallacy that most of the "Easter lilies" come from Bermuda. The vast majority of blooms the year through are from bulbs grown in Japan and forced in this country.

Another Japanese lily, the pink *Lilium speciosum* (lilee-um spec-ee-o'-sum), is making great strides as an all-the-year decorative flower.

FLOWERS OF DECORATION

It is superb for the table, a tall vase, or bold massing. This lily is being forced by tens of thousands. Bulbs are kept in cold storage until required, as are the roots (called pips) of the lily of the valley, now to be had in any month. The lily of the valley, which is not a lily, is among the most beautiful of decorative flowers; but its delicacy restricts its use. For a bridal bouquet in shower effect nothing is more graceful.



A QUARTET OF DISTINCT
DAHLIA TYPES

The pompon at the top, the decorative at the left, the cactus at the right, and the show at the bottom. All four are valuable decorative flowers in late summer.

purple violets are more beautiful; but efforts to give them greater vogue are only partly successful, for the reason that they wither sooner. Double white violets are used very little.

Occasionally a large hand bouquet is made up of violets. They are also effectively massed on dinner and luncheon tables, with corresponding guest bouquets. They are used, too, in the small and medium-sized baskets of flowers that are novel gifts to debutantes. Here they are a pleasing contrast to roses, marguerites, or pink primroses. To-

THE VIOLET

After the rose and the lily, the violet's praise has always been sung the loudest. In Je-

rusalem the violet is the lucky flower for an Easter offering—and who knows but that its great popularity here on the same day is not in a measure an unconscious reflection of the oriental thought? At any rate, fragrant double violets are a favorite corsage bouquet for Easter, as well as for winter outdoor use. Violets resist wear and tear better than any other flower, do not wither quickly, and hold their perfume well. Single



A PERFECT STALK OF
GLADIOLUS

So great is the demand for the cut blooms of the gladiolus in summer that one million stalks have been marketed from a single large field in one season.

ward spring violets are grouped with soft gray pussy willows or yellow daffodils and English primroses. Nothing goes better with the violet than these yellow primroses.

DAFFODIL AND NARCISSUS

The daffodil, firmly intrenched in the human heart from remote antiquity, is in its common double and single forms the chief decorative yellow flower early in the year. Although forced into bloom from December on, it is the great spring noté. Two other narcissi (this Latin plural is preferable to the English narcissuses), the poet's and the paper, are not far behind. London uses millions of the poet's narcissus alone. All narcissi look well in baskets and loose bouquets. Their prime place is on the table or windowsill. They should stand nearly upright, as in nature, and never be massed closely.

ORCHIDS

Orchids are the aristocratic flower. Their decided tone was well expressed when Kaiser Wilhelm chose them for his tribute to the late J. Pierpont Morgan. Yet they are a comparatively new flower. Less than two hundred years ago they were not cultivated at all, and it is within the last quarter of a century that they have won their high place as cut flowers. Orchids have the merit of unusual lasting quality, as well as uncommon forms and colors. Some blooms will keep fresh in water more than a fortnight. They may be picked in America, and, if properly packed, worn in Europe.

When fashion was being wooed the market depended on blooms from plants intended primarily for sale; but now there are greenhouses devoted solely to growing the cattleya (cat'-lee-ah), and cypripedium (sip-ri-pee'-dee-um) for cutting. These are the only two orchid families that have become really popularized. Eight different species of cattleya, which is named after William Cattley, the English



THE GERMAN TYPE OF IRIS

Unique form gives the iris a distinct place in flower decoration. The German, Spanish, Japanese, and Siberian irises are all among the most beautiful cut flowers.

naturalist, are grown extensively for cutting, as they bloom at various times and combine to make a long season.

Any one of the large mauve cattleyas furnishes rare shades in a fascinating form, and the great vogue of this orchid as a corsage adornment is easily accounted for. It is at its best when a spray of three or more blossoms is worn as picked, with, perhaps, a little green foliage. Detached blooms lose their natural grace of poise. For hand bouquets and the dinner table, this cattleya and the fairly common green and yellow cypripedium are very striking. For bridal bouquets and the buttonhole bouquets of attendants, the last word is orchids that are either pure white or have only a yellow lip. To a small extent, due to the limited supply and consequent almost prohibitive price, a number of other orchids, whose bloom is in sprays running from one to three feet in length, are worked into natural effects for the dinner table and drawing room.

CHRYSANTHEMUM, THE FLOWER OF AUTUMN

In the last quarter of the nineteenth century a veritable craze for the flower that Japan worshiped sprang up, and the chrysanthemum soon settled down here as the decorative flower of autumn. A few plants are made to bloom out of their time; but the chrysanthemum is in season only six weeks.

All the rose's colors the chrysanthemum has, and there is the same wide range of use. The rose's fragrance it lacks; but the odor is pleasantly herby. Monster blooms, produced by disbudding and reducing the plant to one stem, are less desirable for general decorative purposes than smaller ones. Incurved blooms three to four inches across, and little pompons, are best for table decorations.

SPICY CARNATION AND SWEET GARDENIA

In a way the carnation is the most representative American decorative flower. It is used more than the rose, though less money in the aggre-



THE CHRYSANTHEMUM

For six weeks every fall the chrysanthemum is the king of flowers. It has the same wide range of use as the rose, which it follows closely in color shades.



PEONIES, IN JAPANESE FORM

In June both the double and the single peonies are unexcelled for bold, showy effects in pink, white, or red.

dred ordinary ones with short stems.

From a flower worn not at all here a quarter of a century ago, the gardenia has developed into one of distinct class—like the orchid. Nothing is finer for the corsage or bride's bouquet, while a single milk-white flower, with its glossy foliage, is a perfect button-hole bouquet. The gardenia, the oldtime cape jasmine, is never better than by itself; but it is an admirable flower to go with violets, orchids, lilies of the valley, or orange blossoms. It is probably the most difficult flower to raise for the market: the plants grow slowly and a mealy scale bug infests them. While a New York wholesaler has been able to handle as many as 10,000 blooms in a single week, there is sometimes a scarcity. Once the entire East had to be scoured to secure the great quantity of prime blossoms required for a certain occasion of special importance. The price per blossom has gone down to ten cents and up to \$2.50; for a single wreath of them \$400 has been paid.

gate is paid out for it. Its fine colors, spicy odor, and low price make it a universal favorite. The perpetual flowering carnation, the one common here, is also distinctively American. Varieties come and go with astonishing rapidity, few holding their own so well as the lovely pale pink Enchantress. Exceptionally fine new varieties are the dark red Princess Dagmar, the white Matchless, the pale pink Gloriosa, and the cerise Gorgeous. The carnation's chief decorative value is for loose bouquets—and a dozen large blooms, with stems nearly a yard long, are much better than one hun-



THE SHAPELY TULIP

A few of the early varieties force well; but the most wonderfully decorative blooms are from the Darwin and cottage tulips of the May gardens.

THE GLADIOLUS IN DECORATION

Few realize that the gladiolus is one of the great decorative flowers. To go into figures: from a single field of two hundred acres 1,500,000 stalks of bloom have been shipped to town in a season. New York takes most of this field's crop, cut at the rate of 15,000 to 24,000 stalks a day. The gladiolus—which should be cut before the lowest bud on the stalk opens—is a boon to the larger hotels. These hotels have become very heavy consumers of cut flowers: spring, summer, autumn, and winter each table must have its seasonable blossoms. The Waldorf-Astoria, for example, spends on an average \$150 a day for cut flowers alone. Occasionally a great store is a heavy consumer also. One in Boston used 6,000 gladioli for a single decoration. Violet and yellow gladioli are two of the best colors to use together.

POINSETTIA FOR CHRISTMAS

The accepted Christmas flower is the poinsettia. It is not a flower, the gorgeous red belonging to false leaves (called bracts) which surround the true blossoms. The poinsettia has a striking enough glare of color, in all conscience; but its decorative value has been overestimated, and it would be well if this "flower" were less in evidence at Christmas. The increasingly popular bougainvillea (pronounced boo-gane-vil'-e-ah) also owes its vogue to the color surrounding inconspicuous blossoms. It is wonderfully decorative when its rich magenta is kept away from other colors—unless it be the soft yellow of the acacia, itself one of the most effective flowers for the house.

White and pale yellow daisies, "oft called marguerite," are among the big flower crops under glass. For the table, for baskets, for bouquets, and for extensive massing, they have a lightness and grace that gives them a place all their own. The



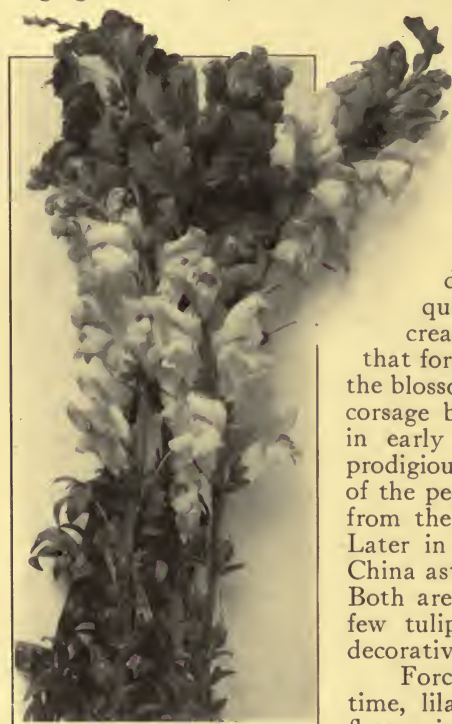
POINSETTIA, THE "CHRISTMAS FLOWER"

The real blossoms are the little round things in the center. The Christmas red belongs to the surrounding bracts, or false leaves. The true leaves are the wide ones below.

winter long they bloom incessantly, and then come the ox-eye daisy and the "black-eyed susan" of the fields to piece out the year. From the common, but beautiful, ox-eye daisy is made the celebrated daisy chain that is always a special feature of the closing of the school year at Vassar College.

IRIS AND SWEET PEAS

Spanish irises, long a popular decorative flower abroad, are now forging ahead here, as the bulbs are cheap and are easily forced. The yellow and white ones are a particularly refreshing spring combination. In May, June, and July, the German, Siberian, and Japanese irises, grown in the open, follow. Although none of the irises lasts long, they are glorious cut flowers for jars and vases.

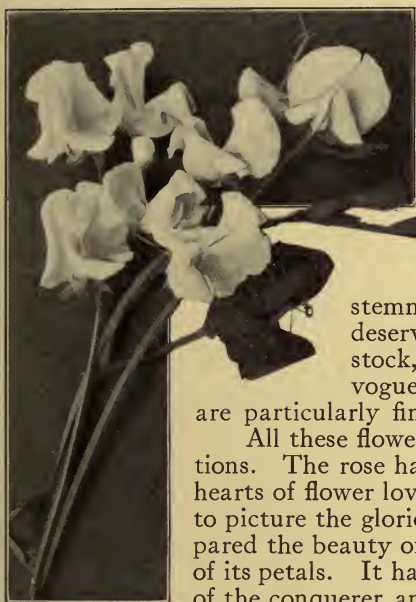


SNAPDRAGON, A NEW WINTER FLOWER

This oldtime garden favorite has lately come into vogue as a cut flower of late winter. The tall stalks are admirable for large vases.

The sweet pea is somewhat difficult to grow indoors in large quantities; but its winter use is increasing, there being a few varieties that force readily. A new use is to bunch the blossoms tightly, like violets, as a round corsage bouquet. From the garden supply in early summer sweet peas are sold in prodigious quantities, and the same is true of the peony, which is cut with long stems from the great fields of the nurserymen. Later in the summer the gardens furnish China asters and dahlias by the thousand. Both are popular table decorations. The few tulips that force well are splendidly decorative in the late winter.

Forced into bloom long before their time, lilacs are among the choicest of cut flowers in winter. They are very expensive then; whereas when they bloom outdoors in spring they are cheap enough for anyone's purse. Both the single and double white lilacs are very beautiful for a bride's bouquet or in a basket with pink roses. Purple lilacs



THE WHITE SPENCER SWEET PEA

An improved form of this beautiful flower. The sweet pea, through the forcing of a few varieties, now has a season lasting from Christmas to the latter part of summer.

and yellow roses are an especially successful color combination. The forsythia, or golden bell, is another very common shrub that is being forced for cutting. For large, loose effects the branches of yellow bloom are excellent. A third flower that

Grandmother would have as little expected to see outside of the garden is the snapdragon. Huge, long-stemmed sprays of this have been enjoying deserved vogue the last few years. The stock, also old-fashioned, has had longer vogue. The pale pink and mauve shades

are particularly fine.

All these flowers have strong holds upon our affections. The rose has for centuries held first place in the hearts of flower lovers. Poets have borrowed its colors to picture the glories of the rising sun; lovers have compared the beauty of their loved ones to the delicate hue of its petals. It has been used to symbolize the triumph of the conquerer and to console the conquered. Roses have been strewn at the feet of monarchs and over the graves of the dead. The rose is the "Queen of Flowers."

The tender lily symbolizes purity—

"By cool Siloam's shady rill,
How sweet the lily grows!"

The violet, the flower of poets and lovers, the emblem of loyalty, truth, and humility belongs to all the world. It is the flower of wealth and poverty.

In early spring the golden daffodil comes to us. With its perfect golden grace it will always hold a warm place in our hearts.

The orchid, the élite of the flower kingdom, is the modern flower. Its frail beauty is associated with little of myth or legend.

We love the carnation for its "odor divine." Its origin is as old as that of the rose.

All these are "flowers worthy of paradise" indeed.

FLOWERS OF DECORATION

SUPPLEMENTARY READING

Flower Decoration in the House	<i>Gertrude Jekyll</i>
The Floral Art of Japan	<i>Josiah Conder</i>
Floral Decorations	<i>Mrs. H. A. De Salis</i>
British Floral Decoration	<i>R. F. Felton</i>
Artistic Flower Decorations	<i>B. C. Saward</i>
Floral Decorations for the Dwelling House	<i>Annie Hassard</i>
Flowers and Festivals	<i>W. A. Barrett</i>
Art of Garnishing Churches at Christmas, etc.	<i>E. Y. Cox</i>

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MAKERS OF AMERICAN HUMOR

Beautiful photogravures of Artemus Ward, Josh Billings, Joel Chandler Harris, Bill Nye, Frank R. Stockton and Mark Twain.

Comment by BURGESS JOHNSON.

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WHAT THE PRECEDING NUMBERS GIVE YOU

- FEB. 17. BEAUTIFUL CHILDREN IN ART
Baby Stuart, The Blue Boy, The Age of Innocence, The Calmady Children, The Dauphin, Prince Balthazar Carlos.
Gustav Kobbé.
- FEB. 24. MAKERS OF AMERICAN POETRY
William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Walt Whitman.
Hamilton W. Mabie.
- MAR. 3. WASHINGTON, THE CAPITAL
The Capitol, the White House, Library of Congress, Memorial Continental Hall, Pennsylvania Avenue, Mount Vernon.
Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
The Duchess of Devonshire, Mrs. Sarah Siddons, Madame Vigée Lebrun, Queen Louisa of Prussia, Madame Récamier, Countess Sophie Potocka.
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Giants Causeway, Blarney Castle, Thomond Bridge (Limerick), Hill of Tara, Statue of St. Patrick, Lakes of Killarney, A Typical Village.
Dwight L. Elmendorf.
- MAR. 24. MASTERS OF MUSIC
Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner.
W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
Niagara Falls, Grand Canyon of the Colorado, Giant Geyser, Yellowstone Falls, Garden of the Gods, Big Trees of California.
Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
The Sistine Madonna, Mona Lisa, The Last Supper, The Syndics, The Magnificat, The Immaculate Conception.
James Huncker.
- APR. 14. THE CONQUEST OF THE PEAKS
Mont Blanc, The Matterhorn, Mount St. Elias, Ruwenzori, Bride Peak, Mount McKinley.
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Robert Burns' Cottage, Ellens Isle, Melrose Abbey, Abbotsford, Stirling Castle, Fingals Cave.
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Cherubs from the Sistine Madonna, by Raphael; Cherub, by Sassoferrato; The Target, by Boucher; Angel, by Fra Bartolommeo; Holy Cherubs, by Rubens; Angel Heads, by Reynolds.
Gustav Kobbé.
- MAY 5. STATUES WITH A STORY
The Laocoon, The Dying Gaul, Colleoni, Perseus, Old Father Nile, The Farnese Bull.
Lorado Taft.
- MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
Columbus, The Cabots, Balboa, Magellan, Cartier, Hudson.
Professor Albert Bushnell Hart.
- MAY 19. LONDON
Trafalgar Square, Buckingham Palace, the Houses of Parliament, St. Paul's Cathedral, Westminster Abbey, Tower of London.
Dwight L. Elmendorf.
- MAY 26. THE STORY OF PANAMA
The Canal from Balboa to Miraflores, The Giant Shovel, the Gatun Lock, At Work in Culebra Cut, Abandoned French Equipment, Culebra Cut.
Stephen Bonsal.
- JUNE 2. AMERICAN BIRDS OF BEAUTY.
Blue Jay, Baltimore Oriole, Scarlet Tanager, Snowy Heron, Wood Duck, Cedar Waxwing.
Edward H. Forbush.
- JUNE 9. DUTCH MASTERPIECES
The Night Watch, The Laughing Cavalier, The Christening, The Young Bull, In a Courtyard, The Avenue.
Professor J. C. Van Dyke.
- JUNE 16. PARIS, THE INCOMPARABLE
The Tomb of Napoleon, The Madeleine, The River Seine, Place de la Bastille, Notre Dame, Arc de Triomphe.
Dwight L. Elmendorf.
- JUNE 30. MAKERS OF AMERICAN HUMOR
Burgess Johnson, *Author.*
- JULY 7. AMERICAN SEA PAINTERS
Arthur Hoeber, *Critic and Author.*
- JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
Albert Bushnell Hart, *Professor of Government, Harvard University.*
- JULY 21. SPORTING VACATIONS
Daniel C. Beard, *Author and Artist.*
- JULY 28. SWITZERLAND, THE LAND OF SCENIC SPLENDORS
Dwight L. Elmendorf, *Lecturer and Traveler.*
- AUG. 4. MAKERS OF THE AMERICAN NOVEL
Hamilton W. Mabie, *Author and Editor.*

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To enable you to acquire this knowledge without special effort, so that you may come easily and agreeably to know the world's big men, big things, and big achievements.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

JUNE 30, 1913

No. 20

MAKERS OF AMERICAN HUMOR

JOSH BILLINGS

JOEL CHANDLER HARRIS

ARTEMUS WARD

FRANK R. STOCKTON

BILL NYE

MARK TWAIN

By BURGESS JOHNSON

A FIB of colossal proportions, a lie so enormous that it flaunts and scorns belief, has amused Americans ever since there has been any such thing as a national temperament this side the water. If the assertion be made in sedate and solemn fashion, so much the funnier.

Analyzing humor is like dissecting a butterfly; but it is safe to say this much,—that exaggeration has been a chief ingredient of all American humor, and has always distinguished it from European products. British audiences gazed in amazement at a hesitating young American lecturer who asserted shyly and gravely that Brigham Young had one hundred and eighty wives, and that it took him three days to kiss them all. They listened until amazement had given place to merriment—and Artemus Ward had won a triumph.

The first American humorous writers appeared not many years ago. We do not find a school of American literature of any kind in the early years of the republic; and as the men of those days had little time for writing, because there was the work of nation building to be done, it would seem as though the early writers had less time for laughter.

In the years just before the Civil War we began, as a people, to find a little more time for the study of ourselves. We had developed a national sensitiveness toward outside criticism, and a personal pride as Americans. At the same time Providence sent us our first humorous writers as a safeguard against too great self-satisfaction.

MAKERS OF AMERICAN HUMOR

These men found plenty of material ready to hand. The country was raw and undeveloped, there was comparatively little traveling among the sections, and each corner of the land had its native type, with peculiarities that amused the provincial inhabitants of another section. Of the men who wrote at least a decade before the war, Augustus Baldwin Longstreet, George Horatio Derby, William Tappan Thompson, and others described the life of their rural neighbors in the South, while Seba Smith, Frederick Swartwout Cozzens in the "Sparrowgrass Papers," Mrs. Frances Miriam Whitcher as the "Widow Bedott," and many more taught their own neighbors of the North to see themselves as others might see them,—and laugh about it.

EARLY "SLAPSTICK" HUMOR

This early period of American humorous literature might with all due respect be called the day of the slapstick, as it was the day of blunt tools in so many directions of national activity. Politics was played with a club, caricature was brutal, oratory was flamboyant, and to the more sensitive taste of today the humor of that period lacked subtlety.

Among the tricks of the humorous writer's trade at that time—the habit deserves no more dignified phrase—was the use of grotesque spelling. Perhaps this was a half-conscious effort to create a crude national dialect, caricaturing a widespread slovenliness of speech. At any rate, it characterized the professionally humorous writers of the wartime. Bad spelling served as a sort of helpful announcement, as though the writer said, "What I now tell you is intended to be funny: do not read it seriously."

JOSH BILLINGS, THE PHILOSOPHIC

Head and shoulders above most of his fellow writers of that day stood "Josh Billings," born Henry Wheeler Shaw. Test almost any of his epigrams by translation into pure English and correct spelling, and the fun is there. "There is no man so poor but what he can afford to keep one dog, and I have seen them so poor that they could afford to keep three," is a sentiment that does not gain its accuracy or any other quality from the spelling. "Truth is sed to be stranger than fickshun: it is to most pholks," is a characteristic bit of his philosophy.

Henry Wheeler Shaw was born at Lanesborough, Massachusetts, in 1818; he died at Monterey, California, in 1885. The life of remarkable variety that crowded those years is worthy of notice, because it parallels the lives of so many of our other humorists. If there were space in this article to analyze closely our distinctive American humor,—to go behind the returns, in other words,—we should find utmost significance in the

fact that Billings and Nye and Ward and Lanigan and Stockton and Twain and a score of others were rolling stones in their business affairs, or Jacks of all trades, rubbing elbows at one time or another with men of every rank and variety.



From a photograph made and lent by James F. Ryder, taken about 1857

ARTEMUS WARD

A Master of American Humor.

Shaw entered Hamilton College; but left before graduation to take up a roving life in the West. He was successively farmer, steamboat captain, and real estate agent. In 1858 he returned to New York and became an auctioneer in Poughkeepsie, at the same time beginning to write for newspapers and magazines. For ten years he published annually

his "Farmer's Allminax," a delightful travesty upon the serious almanacs then current; but filled with shrewd wisdom that reminds one of that first great American gazetteer, "Poor Richard." "Josh Billings, His Sayings," and "Every boddy's Friend" were among his most widely popular books.

In discussing our early humorists there is little space here for those who obviously gained inspiration from British models. Benjamin Penhallow Shillaber was one of these, and John Godfrey Saxe was another. The former's "Mrs. Partington," an American Mrs. Malaprop, is good reading today; and the latter owes to Thomas Hood a muse that still excites our laughter. Nor should we do more than mention in passing Washington Irving and Lowell and Holmes, or any of the founders of our literature. They are among our greatest humorists; but their names belong elsewhere. We like to think that humor was an inevitable part of their greatness because they were Americans.

ARTEMUS WARD, THE ORIGINAL

The man who perhaps first drew Old World attention to a New World school of humor was Charles Farrar Browne, universally known as "Artemus Ward." Born later than Josh Billings, at Waterford, Maine, in 1834, and dying when yet a young man, in Southampton, England, in 1867, his fame was more widely heralded than that of Shaw. He too roamed from one end of the land to the other, as a journeyman printer. He too rejoiced in a wonderful "fonetic" spelling. And both men, as they came to depend upon their humor as a source of livelihood, took to the lecture platform. The presentday reader may wonder that Artemus Ward should ever have gained the wider vogue. But his charm of personality and the fact that he gave first place to his lectures, afterward publishing them in book form, may account for this in great measure. It is said that all who saw and heard him delighted in him; and this was specially true of the British public, which seemed stunned at first by the utter extravagance of his humor, then flocked to his lectures in delighted crowds. His letters to "Punch" (the first American contributions, by the way, to that august journal) were enjoyed throughout England. Once taken to the British bosom, he might jibe at the Tower, and joke in Stratford-on-Avon, and his very daring added to his success. Writing to "Punch" about his visit to the Tower of London, he says, "A Warder now took us in charge, and showed us the Trater's Gate, the armers, and things. The Trater's Gate is wide enuff to admit about twenty traters abreast, I should jedge; but beyond this, I couldn't see that it was superior to gates in ginral. Traters, I will here remark, are a onfortnit class of people. If they wasn't, they wouldn't be traters. They conspire to bust up a coun-

MAKERS OF AMERICAN HUMOR



From a photograph lent by Robinson Locke. Half-tone plate engraved by F. H. Wellington.

PETROLEUM V. NASBY, MARK TWAIN, AND JOSH BILLINGS

Three writers who made us laugh with them.

MAKERS OF AMERICAN HUMOR



JOEL CHANDLER HARRIS
"Uncle Remus" at work in his study.

try,—they fail, and they're traitors. They bust her, and they become statesmen and heroes."

Mr. Browne took delight in referring to himself as a showman. Next to his famous lecture on his visit to the Mormons, his descriptions of the animals in his traveling show won greatest popular success.

It is easy to group many of the writings of our nineteenth century humorists in the slapstick school, while at the same time one may hesitate to apply the term to the individuals who produced it. Almost without exception each one of them wandered in and out of other fields, or often in his most boisterous moments wrote with some serious under-

lying motive. David R. Locke, writing under the name of "Petroleum V. Nasby," not only delighted President Lincoln and brought him needed relaxation of mind, but was of great assistance to the Northern cause. Robert Henry Newell, as "Orpheus C. Kerr," wrote in the same vein; while Charles Henry Smith, as "Bill Arp," similarly served the Confederacy. These, and many others whose names deserve equal mention, we find hard to read at length today, with their weird spelling, their vociferous humor, and often with a vein of coarseness that was characteristic of the period rather than of the individual.

BILL NYE AND NEWSPAPER HUMORISTS

One writer in particular, Bill Nye, deserves special mention here because he carried that earlier school of humor over into the present day; his hilarious wit and his delightful exaggeration have grouped him with Ward and Billings and Nasby, while he belongs in point of time with that later group of men developed by the newspapers, such as James Montgomery Bailey ("The Danbury News Man"), Robert J. Burdette of

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the "Burlington Hawkeye," Charles Bertram Lewis ("M. Quad") of the "Detroit Free Press," Charles Heber Clark ("Max Adeler"), and several others. Edgar W. Nye was born at Shirley, Maine, in 1850, and died near Asheville, North Carolina, in 1896. He too rubbed elbows with men of every section in his variety of occupations, and in company with James Whitcomb Riley faced large audiences from the lecture platform. His published works were many, some so recent that the test of time lends little aid to our judgment. "Bill Nye and the Boomerang," "A Comic History of the United States," and "The Railroad Guide" are still fresh in the memories of many readers. At his best he fully equals Josh Billings; but he lacks that underlying philosophy that has led critics to liken the latter to La Rochefoucauld. "You can stimulate your hair," says Nye, "by using castor oil three ounces, brandy one ounce. Put the oil on the sewing machine, and absorb the brandy between meals. The brandy will no doubt fly right to your head, and either greatly assist your hair or it will reconcile you to your lot. If you wish, you may drink the brandy and then breathe hard on the scalp. This will be difficult at first; but after awhile it will not seem irksome."



THE HOME OF "UNCLE REMUS" IN ATLANTA



From a photograph by Van der Weyde, London, lent by James Whitcomb Riley

BILL NYE

Famous for his witty epigrams.

Perhaps as an epigrammist Bill Nye will be best remembered. His remark that he had become convinced that Wagner's music "is not half as bad as it sounds" touched a sympathetic chord in the hearts of many; and there is pleasant philosophy in his assertion, "As far as I am concerned, individually, I could worry along somehow if we didn't have a phenomenon in the house from one year's end to another."

There is a quieter school of writers who have not only made us laugh, but have done a service to literature in preserving the dialect and manners and customs of out-of-the-way corners. The humor of Bret Harte belongs in this group, and of James Whitcomb Riley, and George W. Cable, and a hundred of greater or less fame.

THE AUTHOR OF "UNCLE REMUS"

One among them, Joel Chandler Harris, stands out as an American humorist who has performed a lasting service to literature and to the science of folklore by reason of his Uncle Remus stories. Joel Chandler Harris was born at Eatonton, Georgia, in 1848, and died at Atlanta in 1908. Like many others whose names have found place here, he was a printer by trade. Later he became a journalist, and finally editor of the "Atlanta Constitution." In 1880 he published a book entitled "Uncle Remus: His Songs and His Sayings," intending it to be a serious contribution to Afro-American folk lore. He awoke next morning, as the saying is, to find himself hailed as a humorous author, with an audience worldwide. Today those stories, and the many others that followed, have a permanent place in literature. "Nights with Uncle Remus," "Mingo and Other Sketches," and "Daddy Jake, the Runaway," appeal to children and their elders, not because they are an accurate portrayal of the true Southern dorky, but because of the unadulterated enjoyment they afford.

FRANK R. STOCKTON'S WIDE RANGE

A wider field of amusing human nature was exploited by Frank R. Stockton, who might properly have been mentioned with Bret Harte and others who have contributed so largely to literature outside the realm of humor. And yet his fantastic fairy stories for children and his inimitable

MAKERS OF AMERICAN HUMOR



MARK TWAIN

An interesting photograph of the great humorist, taken at Tuxedo Park.

"Rudder Grange" compel a notice in this article. His humor was quiet rather than extravagant, but the characters he introduces, and the fantasy of plot in his stories, mark him as distinctively American. He was born in Philadelphia in 1834, and died in 1902. He began life as an engraver; but later devoted himself to journalism. American children who read the "St. Nicholas" magazine felt a love for him that seemed somehow to attach itself to his personality, as though they saw the gentle-natured man himself behind "The Floating Prince," and "The Bee-Man of Orn," and other stories that they awaited so eagerly.

MARK TWAIN, PRINCE OF HUMORISTS

A study of our American humor carries one over but a short period of years when all is said. And it seems as though a glance at each phase of American humor helps us to consider the writings of that prince of them all, Mark Twain, and appreciate the wide range of his humor and the depth of his philosophy. He was born at Florida, Missouri, in 1835, and his boyhood, spent in the neighboring town of Hannibal, acquainted him with the varied types of humanity that thrived along the Mississippi River in the "flush times" of steamboating. Samuel Langhorne Clemens he was baptized; but the pen name that he later selected from the terminology of steamboat piloting supersedes any other in the minds and hearts of the reading world.

Mark Twain too learned the trade of printer; afterward he achieved his boyhood ambition and became a river pilot; and the list of his later occupations and wanderings, until he settled down to the serious business of writing, compares in length to that of Josh Billings and Artemus Ward. He was prospector and newspaper editor in the gold fields of Nevada; was reporter in San Francisco, soldier for a short time in the war, and lecturer throughout the United States. He too rubbed elbows with every type of fellow citizen, and his shrewd and searching humor made "copy" of them all. Just as his life in those early days paralleled closely the lives of some of the wartime humorists, so did his first writings partake of their boisterous style, their untrammelled exaggeration, and often their coarseness. But his genius broadened with his years, and as his knowledge of human nature increased he developed a searching insight and a kindly philosophy that make it impossible to associate his name with any single group. When the present generation has forgotten the laughter that he evoked, it is hard to say which of his writings will determine the place he will occupy. Perhaps those stories of his own boyhood life, "Adventures of Tom Sawyer" and "Adventures of Huckleberry Finn," with wide appeal to youth and age, will be the determining factors; or "The Inno-



From a photograph by Hollinger Adv. Co.

F. P. DUNNE

The creator of "Mr. Dooley."

From a photograph by Brock-

GEORGE ADE

Whose "Fables in Slang" have brought him fame.

cents Abroad," "A Tramp Abroad," and others of his farcical writings, despite their wealth of fact or philosophy, will leave him distinctively among the humorists. Perhaps "The Prince and the Pauper" and "The Personal Recollections of Joan of Arc" will find another niche for his fame. We of today—for he was so lately among us—honor him for all and leave the question of relative merit in his works to be settled at another time. Hardly another American writer of any day won, during his lifetime, such worldwide recognition. American universities, and Oxford as well, delighted to honor him with degrees, and his friends were myriad.

It is not wise, in such a study as this, to consider the work of men now living, who are still in the fullness of their powers. George Ade and "Peter Dooley," Irving Bacheller, John Kendrick Bangs, Oliver Herford, Gelett Burgess, Ellis Parker Butler, Wallace Irwin, and a score of other presentday humorists are contributing something to American literature that will place their names finally in some other category. We mention them and their group at this time merely as a tribute of gratitude to them all for keeping the flame of American humor so brightly burning.

MAKERS OF AMERICAN HUMOR

SUPPLEMENTARY READING

The American of the Future, and Other Essays	<i>Brander Matthew</i>
A History of American Literature	<i>Wm. P. Trent</i>
American Literature	<i>Chas. F. Richardson</i>
A Manual of American Literature	<i>Theodore Stanton</i>
Little Masterpieces of American Wit and Humor	
Mark Twain Library of Humor	
The published works of "Josh Billings," "Artemus Ward," Bill Nye," "F. R. Stockton," "Joel Chandler Harris," and Mark Twain."	

QUESTIONS ANSWERED

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AMERICAN SEA PAINTERS

Winslow Homer, Charles H. Woodbury, Emil Carlsen, Frederick J. Waugh, Paul Dougherty, and Alexander Harrison. Beautiful gravure reproductions of some of their paintings

Comment by

ARTHUR HOEBER, Author, Artist, and Critic

The Associated Newspaper School

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<i>Gustav Kobbé.</i> | APR. 21. SCOTLAND, THE LAND OF SONG
AND SCENERY
<i>Dwight L. Elmendorf.</i> |
| FEB. 24. MAKERS OF AMERICAN POETRY
<i>Hamilton W. Mabie.</i> | APR. 28. CHERUBS IN ART
<i>Gustav Kobbé.</i> |
| MAR. 3. WASHINGTON, THE CAPITAL
<i>Dwight L. Elmendorf.</i> | MAY 5. STATUES WITH A STORY
<i>Lorado Taft.</i> |
| MAR. 10. BEAUTIFUL WOMEN IN ART
<i>J. T. Willing.</i> | MAY 12. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS
<i>Professor Albert Bushnell Hart.</i> |
| MAR. 17. ROMANTIC IRELAND
<i>Dwight L. Elmendorf.</i> | MAY 19. LONDON
<i>Dwight L. Elmendorf.</i> |
| MAR. 24. MASTERS OF MUSIC
<i>W. J. Henderson.</i> | MAY 26. THE STORY OF PANAMA
<i>Stephen Bonsal.</i> |
| MAR. 31. NATURAL WONDERS OF
AMERICA
<i>Dwight L. Elmendorf.</i> | JUNE 2. AMERICAN BIRDS OF BEAUTY
<i>Edward H. Forbush.</i> |
| APR. 7. PICTURES WE LOVE TO LIVE
WITH
<i>James Huneker.</i> | JUNE 9. DUTCH MASTERPIECES
<i>Prof. J. C. Van Dyke.</i> |
| APR. 14. THE CONQUEST OF THE PEAKS
<i>Professor Charles E. Fay.</i> | JUNE 16. PARIS, THE INCOMPARABLE
<i>Dwight L. Elmendorf.</i> |
| | JUNE 23. FLOWERS OF DECORATION
<i>H. S. Adams.</i> |

FORTHCOMING ISSUES

- | | |
|---|--|
| JULY 7. AMERICAN SEA PAINTERS
Winslow Homer, Charles H. Woodbury, Emil
Carlsen, Frederick J. Waugh, Paul Dougherty,
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<i>Arthur Hoeber, Artist, Critic and Author.</i> | AUG. 11. AMERICAN LANDSCAPE PAINT-
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<i>Samuel Isham, Art Critic and Author.</i> |
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TURES: THE EXPLORERS
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ment, Harvard University.</i> | AUG. 18. VENICE, THE ISLAND CITY
Bridge of Sighs, St. Mark's Cathedral, Rialto
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nunciation, by Burne-Jones.
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| JULY 28. SWITZERLAND, THE LAND OF
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<i>Dwight L. Elmendorf, Lecturer and Traveler.</i> | SEPT. 1. GREAT AMERICAN INVENTORS
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<i>H. Addington Bruce, Author.</i> |
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ill, Owen Wister.
<i>Hamilton W. Mabie, Author and Editor.</i> | SEPT. 8. FURNITURE AND ITS MAKERS
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Sheraton, J. Henri Riesener, Andre Henri Boulle,
George Hepplewhite.
<i>Professor C. R. Richards, Director of Cooper
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Grafton Sentinel
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WYOMING

Sheridan Enterprise

THE MENTOR

A Wise and Faithful
Guide and Friend



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"A Wise and Faithful Guide and Friend"

Vol. I

JULY 7, 1913

No. 21

AMERICAN SEA PAINTERS

WINSLOW HOMER

ALEXANDER HARRISON

CHARLES H. WOODBURY



PAUL DOUGHERTY

FREDERICK J. WAUGH

EMIL CARLSEN

By ARTHUR HOEBER

THE painting of deep sea pictures, of the ocean in great activity, is an essentially modern accomplishment, and may be said to date no further back than the time of the distinguished English artist Turner; while, curiously enough, it is perhaps the Americans who have carried it to its greatest possibilities. A German, Andreas Achenbach, somewhere in the late '30's or early '40's, broke away from conventions, and was said to have so painted the water that it seemed a really fluent, agitated element, where waves did not appear as if they were made of lead, and foam and froth like white wadding. There were a few later Englishmen, with the moderns Wyllie, Olsson, and Hemy, occasionally a Frenchman, Courbet being the shining example; but one must turn to this land to see really remarkable achievements along modern methods in the searching after action, profundity, the forms, and the onrushing power of ocean. It was but natural that a native of the sea-girt island should have found himself irresistibly drawn to depicting the wonders of the waters, those bulwarks of Great Britain's safety and prowess. Right well, too, did Turner represent the awfulness, the sub-

limity, and the force of the sea; though it was rather in her ability to reflect the brilliance of the heavens, to bear on her bosom craft of strange and poetic forms, that the ocean most appealed to him. Recalling his famous "Slave Ship," which excited so much discussion in its day, for it was broad and impressionistic,—though it seems sane and lovely enough now,—one can realize how Turner made his ocean an excuse for glorious tints, for sun-stricken mists, golden vapors, and all of his brilliant imaginings.

WINSLOW HOMER

The first of the genuinely artistic Americans to paint deep water was Winslow Homer, in the beginning as a background for his figure pieces, notably in his "The Life Line," "The Lookout: All's Well," and "Kissing the Moon." In these we saw the sublimity, the force, the heaviness, of the sea; but later Homer left his figures entirely out of his compositions, and with massive rock and oncoming wave was content thus to portray nature. His "Gulf Stream," now in the Metropolitan Museum of Art, New York, it is true did include a boat with a negro sailor; but even in this it was the open sea and its many happenings that interested him, with rolling waves, with a waterspout, and indications of the finny monsters of the mighty deep. How well this painter knew his ocean this picture will show, and it must be understood that there is no end of drawing and construction necessary to make water appear real. No successful marine painting is the result of happy accident: it means a long and serious investigation into the science of wave thrust, of light and reflection, of heaving bodies coming against other heaving bodies, until the phenomena are carefully digested and understood. Homer painted very directly and simply in excellent color, in a manner quite his own, reminiscent of no school or group of other men. One is conscious of no particular facility on his part, of no special trick that serves so many artists; but rather a dogged, straightforward perseverance until he achieved that which he set out to accomplish.



From "Winslow Homer and his Works"
by W. H. Downes

WINSLOW HOMER



Metropolitan Museum of Art

THE GULF STREAM, BY WINSLOW HOMER

Winslow Homer was unusually happy in catching particular and fleeting effects of light on the water, moonlight especially seeming to appeal to him. Some of his canvases appear almost supernaturally lit, so brilliant are the lighter tones. There is, for instance, a painting in the Corcoran Gallery of Art, in Washington, called "A Light on the Sea," which is really quite remarkable, the artist seeming to have secured the impossible with the use of his pigments. A fisherwoman stands on the rocks against sea and sky. The ocean is a simple, almost unbroken tone of effulgence, but of so dazzling a quality as to suggest artificial lighting. Again, Homer would invest his canvases with a sense of the awfulness of the ocean and its rugged strength, a sort of elemental quality most impressive. He gave it a relentlessness almost appalling, explanatory of the serious faces of the masters of vessels who know their responsibilities in taking craft from port to port.

ALEXANDER HARRISON

It was in the middle '80's that Alexander Harrison startled all Paris with an enormous marine picture which he sent to the Salon with the title "The Wave." The French had seen nothing like it before. Harrison had caught, as had no one before him, apparently, the trans-

parency, the brilliance, the changing light, and the flow and ebb of the water. It was a wonderful accomplishment, all the more remarkable when one remembers the instability of the effect, the constant movement, the myriad forms, one dependent on the other, reflected light, surfaces now here, now there, never for a moment in repose. The canvas was the result of long and faithful study of ocean day by day, evening after evening of serious contemplation, scientific study of every detail. And, too, he had made innumerable sketches of effect after effect, of wave after wave, roller after roller, until finally there was some sort of grasp of the theme. With the most delicate appreciation of color, serving himself with broken tints, painting in pure pigment, Harrison gave to his pictures an opal quality not before attempted. He had spent a long apprenticeship at his art as painter of landscape and the figure, and he had achieved considerable success; but it was with these sea pieces that there came his greatest triumph. He may be said to have founded a school of marine art, and he had many followers.

ORIGINALITY OF HARRISON

It is interesting to note, however, that he



**THE LOOKOUT (ALL'S WELL)
BY WINSLOW HOMER**



FOG WARNING, BY WINSLOW HOMER

was entirely original. Just as Turner was in a class by himself, so Harrison seemed to have drawn on no one for inspiration. This "Wave" picture, which is owned by the Pennsylvania Academy of Fine Arts, in Philadelphia, was something no one had attempted in just this way before; the more strange since it was no unusual happening, and in its color variety offered the most alluring possibilities. The movement of the mass of dark green water, the combing over of the breaking wave, the back rush, the eddying foam, all catching reflections, having infinite variety, combined to produce a color harmony and a sense of the water most appealing.



Metropolitan Museum of Art

NORTHEASTER, BY WINSLOW HOMER

Artists have painted many such views since; but Harrison was the first, and no one has quite equalled him.

There was yet another phase of ocean the painter had not essayed, and that was a representation of it in its loneliest part,—mid-ocean, in other words,—and this aspect, with

this title, "Mid-Ocean," Charles H. Woodbury gave out some ten years ago as the result of a voyage from Europe. The artist caught the mystery of the boundless deep, and when the picture was first shown at one of the exhibitions of the National Academy it created a profound impression. It was the ocean seen from the stern of a steamer, with the wake boiling in a mass of white foam, running all over the surface of the water, with oncoming wave surging up, with the deep, solid quality of salt water, and the thousand little marine happenings in the shape of reflected lights. Over all, save a patch on the right, was a tranquil sky. The upper right hand corner of the canvas showed a bit of angry cloud. The picture was solemn, giving one much of the



LA CREPUSCULE, BY ALEXANDER HARRISON

feeling that comes from a contemplation of ocean, as one's utter helplessness is realized. Mr. Woodbury, too, had brought a scientific training to his task. He had also studied the sea long and faithfully, as thousands of sketches in his studio testify; and in Maine he had lived long, through all seasons of the year, at the very brink of the ocean. In fair weather and foul, in winter and summer, he noted the changes with pencil and brush, and again the work was the result of no mere accident. So many things go to the making of a marine picture and its thorough understanding! There is the wave, for instance, which is a vertical thrust, if one may so express it; then comes along the wind, which modifies it, pushing its side off perhaps, and yet another wave gives it more impetus, and, when these details have been begun to be considered, comes still another wave, and all the first is churned into foam. But each wave is the result of direct reason, must show the result of law and order, for the sea responds to wind, propulsion, force, and other waves, a veritable tangle of facts; but facts, nevertheless, which the painter must analyze if he is to be successful. Further, it must be recalled that these ocean effects are but momentary. The landscape, though the light may change, does as a matter of fact remain reasonably



From "Who's Who in Art"
ALEXANDER HARRISON

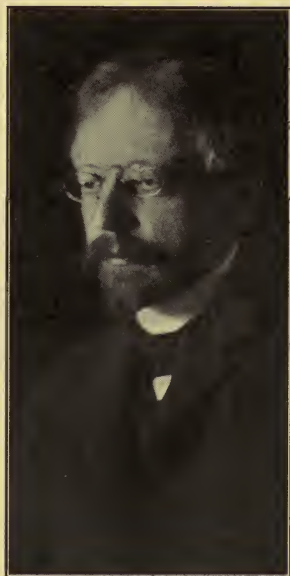
the same, and thus offers some chance for investigation; but the sea, capricious as a beautiful woman, is never twice the same, and never the same for any length of time.

PAUL DOUGHERTY

With the first exhibition of the work of Paul Dougherty came still another and entirely personal way of looking at the ocean. As Mr. Woodbury was an engineer with a scientific training before he came to be a painter, so Mr. Dougherty had won his degree of M. E., and brought a well balanced mind to bear on artistic problems. One of his early successes was "Land and Sea"; but the sea was the impressive part of the composition. Against a great headland the surging sea beats relentlessly, continuously, with irresistible force, and in the distance wave after wave comes following in, to continue the fierce attack. It was such a headland as one finds on the islands off the Maine coast, with serried rocks that show the force of the elements. Again a familiar happening had received a new treatment, a man's personality pervaded, his deep observation, his technical skill and long study, had given him the prowess to tell his story convincingly. In Mr. Dougherty's "The Black Squall" there was still another note, always the sea, but always, too, some glimpse of the land upon which the ocean was pounding. Here were the angry skies, breakers piling against the rocky shore, great mass of foam and spume in the foreground; while overhead, the angry heavens. One could fairly feel the rugged spirit of the scene, sense the stiff breeze, and smell the salt air.

FREDERICK J. WAUGH

When Frederick J. Waugh appeared on the scene we were made aware that the last word had by no means been said. Still another personality was to enter into the portrayal of the ocean, and more of her wondrous phases were to be chronicled. A picture called "The Roaring Main" was unique of its kind, and represented greater ocean activity than any of the men had yet attempted; for Mr. Waugh stopped at no dramatic, even tragic, happening. Here, indeed, was a violent



CHARLES H. WOODBURY



The Macbeth Gallery

ROCK CHANNELS, BY PAUL DOUGHERTY

scene, well carried out, portrayed with astonishing fidelity and realism, where water dashed over rocks, lashed itself into fine fury, made vigorous onslaught, receded, churned itself into white foam, trickled down the granite bulwarks of the land, or was caught by the winds and thrown off into fine spray. One apparently saw a thousand maritime events in a single canvas, and they were all convinc-

ing, recorded not alone with scientific accuracy, but impressing the spectator much as such a scene itself would affect the onlooker. Into this Mr. Waugh had worked a handsome composition pattern, had secured wonderful color, not alone in the deep blue greens, but in the opal quality of the lights, and he had caught over all something of the brilliance of the sunlight. Once more it was a new rendering of the familiar, in which again the personality of the painter dominated and empowered him to reach the spectator. Perhaps Mr. Waugh's greatest achievement is his "The Roaring Forties," in the Metropolitan Museum of Art, in New York, where the fury of the deep sea,— "green water," as the mariners



The Macbeth Gallery

AT THE BASE OF THE CLIFFS, BY PAUL DOUGHERTY

call it,—far, far from land, was depicted with astonishing realism, where waves roll relentlessly on, and where there was indeed a “waste of waters.” We recall no one to have painted just this scene before, and this canvas also created a profound sensation when it was first exhibited. Mr. Waugh, too, knows his ocean, and has studied it patiently and long. His sketches rarely find their way to the public exhibitions, because he holds them as working data for his more completed canvases; but they disclose infinite pains, serious contemplation, many experiments, and research of a most artistic kind.

E M I L C A R L S E N



The Macbeth Gallery

PAUL DOUGHERTY

The last of the sextet of men so thoroughly identified with the annals of sea painting is Emil Carlsen. He is not the youngest of the group, nor is he a native born, having first seen the light of day at Copenhagen, in Denmark. Yet he has been a citizen of this country for over two score years, he is thoroughly American in every respect, and he developed his talents among us. I have saved him for the last because he is perhaps not only the most original of the six, but he brings to his art a poetical charm and a personal color note both unusual and delightful. Identified with still life for several years, from that going into landscape painting, Mr. Carlsen finally came to a serious consideration of marine pictures, and

almost at a single bound leaped into merited fame. He confined himself to no particular mood of the ocean either, rendering surf, deep water, tranquil sea lapping the shore, but always in a manner entirely his own, and some of his moonlight effects were so novel, so delicate, and of such evanescent tonality as to be almost past belief. And to accomplish all this he invented a technic quite original, with a method of using his pigments that defied analysis. Occasionally he might have been charged with seeing that light that never was on land or sea, of insisting on a pale quality that defied what the painters call values; but in the end the refinement and the beauty were the excuse for any deviations he may have made from nature.



EAST COAST OF BAILEY ISLAND, BY FREDERICK J. WAUGH

CARLSEN'S POETIC ART

In the Metropolitan Museum of Art there hangs his large canvas, "Surf," a work of dominating blue, a color that Mr. Carlsen has made quite his own by his loving treatment of it. Some rocks are in the left-hand corner, over which the sea tumbles, breaks, sends up its spray, and subsides as

it comes nearer land. The sky is a marvel of tenderness and lightness, the sense of pigment being quite absent. Strange blue greens manifest themselves in the ocean, with touches of pink and iridescent tints, until the whole work seems bathed in a dream of color. Another admirable work is his "Open Sea," showing the heave of mid-ocean, with its poetry rather than its awfulness, and always there is the searching after beautiful tones and their successful grasp. His last work, one of the extraordinary canvases of modern times, is called "O Ye of Little Faith," wherein he has painted a moonlight, but a moonlight of such dazzling paleness and brilliance, of such wonderful sky effect and alluring beauty, as to hold the spectator enamoured. In the midst of this rather calm water, catching the most striking part of the light, walking on its surface, is the Savior. The artist has resisted all temptation to become oversentimental with this figure, and has painted the Redeemer with a simplicity and a



THE RESTLESS SEA, BY FREDERICK J. WAUGH



FREDERICK J. WAUGH

seriousness worthy the immortal theme. It is a fitting culmination to an honorable life of artistic endeavor, upon which he may well rest his reputation.

It is interesting to note that of the six painters referred to in this story of those who have achieved distinction in rendering ocean, each has gone his own way quite uninfluenced by tradition, and all have worked independently of each other, not only in a technical way, but as to the general schemes of the pictures, for the sea has told its story to each in its own particular manner. It has made in every case a personal appeal in its moods, as well as in its varying aspects. From the sublimity of Homer, the poetry of Harrison, the exquisite tenderness of Carlsen, the loneliness of Woodbury, the relentless surge in the canvases by Waugh, and the rugged quality of Dougherty, always there is individuality, always the new aspect,

invariably the mystery that holds men impressed. And the truth of ocean's eternal changefulness is again evident. The varying tones, the incessant movement, the resistless energy, the overwhelming power, come as revelations to him who goes to the sea humbly as a student, to depict her on canvas. His first impression is one of hopeless impossibility. It is a peculiar equipment that enables the artistically endowed man to record convincingly the quality of water. The facts are so elusive, the action so sudden, so unexpected. It must be, after preliminary study, almost a matter of intuition. One feels like quoting Stevenson, in his letter to the young gentleman about to take up the career of art, when he says: "To those exquisite refinements of proficiency and finish, which the artist so ardently desires and so keenly feels, for which (in the vigorous words of Balzac) he must toil like a miner buried in a landslip, for which, day after day, he recasts and revises and rejects—the gross mass of the public must be ever blind."



EMIL CARLSEN

A M E R I C A N S E A P A I N T E R S

SUPPLEMENTARY READING

The Life and Works of Winslow Homer	<i>William Howe Downes</i>
The History of Modern Painting . . .	<i>Richard Murther</i>
The History of American Painting . . .	<i>Charles H. Caffin</i>
A Text Book of the History of Painting	<i>John C. Van Dyke</i>
History of American Painting . . .	<i>Samuel Isham</i>

MAGAZINE ARTICLES

Charles H. Woodbury	<i>Arthur Hoeber</i>
<i>(The International Studio, February, 1911)</i>	
Winslow Homer	<i>Arthur Hoeber</i>
<i>(The World's Work, February, 1911)</i>	

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STORY OF AMERICA IN PICTURES: THE EXPLORERS

With six beautiful photogravures.

Comment by *ALBERT BUSHNELL HART*,
Professor of Government, Harvard University.

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WHAT THE PRECEDING NUMBERS GIVE YOU

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| FEB. 17. BEAUTIFUL CHILDREN IN ART
<i>Gustav Kobbé.</i> | APR. 14. THE CONQUEST OF THE PEAKS
<i>Professor Charles E. Fay.</i> |
| FEB. 24. MAKERS OF AMERICAN POETRY
<i>Hamilton W. Mabie.</i> | APR. 21. SCOTLAND, THE LAND OF SONG
AND SCENERY
<i>Dwight L. Elmendorf.</i> |
| MAR. 3. WASHINGTON, THE CAPITAL
<i>Dwight L. Elmendorf.</i> | APR. 28. CHERUBS IN ART
<i>Gustav Kobbé.</i> |
| MAR. 10. BEAUTIFUL WOMEN IN ART
<i>J. T. Willing.</i> | MAY 5. STATUES WITH A STORY
<i>Lorado Taft.</i> |
| MAR. 17. ROMANTIC IRELAND
<i>Dwight L. Elmendorf.</i> | MAY 12. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS
<i>Professor Albert Bushnell Hart.</i> |
| MAR. 24. MASTERS OF MUSIC
<i>W. J. Henderson.</i> | MAY 19. LONDON
<i>Dwight L. Elmendorf.</i> |
| MAR. 31. NATURAL WONDERS OF
AMERICA
<i>Dwight L. Elmendorf.</i> | MAY 26. THE STORY OF PANAMA
<i>Stephen Bonsal.</i> |
| APR. 7. PICTURES WE LOVE TO LIVE WITH
<i>James H. Walker.</i> | |

FORTHCOMING ISSUES

- | | |
|--|--|
| JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
Ferdinando de Soto, Samuel de Champlain, John Smith, Vasquez de Coronado, Sir Walter Raleigh, Miles Standish.
<i>Albert Bushnell Hart, Professor of Government, Harvard University.</i> | AUG. 18. VENICE, THE ISLAND CITY
Bridge of Sighs, St. Mark's Cathedral, Rialto Bridge, the Doge's Palace and Campanile, Grand Canal, a Typical Venetian Canal.
<i>Dwight L. Elmendorf, Lecturer and Traveler</i> |
| JULY 21. SPORTING VACATIONS
Hunting, Fishing, Camping, Exploring, Woodcraft, Canoeing.
<i>Daniel C. Beard, Author and Artist.</i> | AUG. 25. ANGELS IN ART
Kneeling Angels, by Ben-zzo Gozzoli, Playing Angel, by Melozzo da Forlì; Angel of Annunciation, by Francia; St. Michael, by Perugino; Angel of Annunciation, by Van Dyck; Angel of Annunciation, by Burne-Jones.
<i>John C. Van Dyke, Professor of the History of Art, Rutgers College.</i> |
| JULY 28. SWITZERLAND, THE LAND OF SCENIC SPLENDORS
Lucerne, St. Gotthard, Geneva, Chamonix, St. Moritz, St. Bernard.
<i>Dwight L. Elmendorf, Lecturer and Traveler.</i> | SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
<i>H. Addington Bruce, Author.</i> |
| AUG. 4. AMERICAN NOVELISTS
Henry James, William Dean Howells, Thomas Nelson Page, James Lane Allen, Winston Churchill, Owen Wister.
<i>Hamilton W. Mabie, Author and Editor.</i> | SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Henri Boulle, George Hepplewhite.
<i>Professor C. R. Richards, Director of Cooper Union, New York.</i> |
| AUG. 11. AMERICAN LANDSCAPE PAINTERS
George Inness, Homer Martin, A. H. Wyant, Thomas Moran, D. W. Tryon, F. E. Church.
<i>Samuel Isham, Art Critic and Author.</i> | SEPT. 15. THE WIFE IN ART
Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Fourment, by Rubens; Saskia Van Ulen-borg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Siddall, by Rossetti.
<i>J. C. Van Dyke, Professor of the History of Art, Rutgers College.</i> |

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Reno Gazette

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Concord Patriot

NEW JERSEY

Atlantic City Daily Press
Hickamuck Review
Milville Republican
Newark Star
Phillipsburg Daily Press
Trenton Times

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Binghamton Press
Buffalo Star-Gazette
Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

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"A Wise and Faithful Guide and Friend"

Vol. I

JULY 14, 1913

No. 22

THE STORY OF AMERICA IN PICTURES THE EXPLORERS

By *ALBERT BUSHNELL HART*
Professor of Government, Harvard University

FERNANDO DE SOTO

VAZQUEZ CORONADO

SAMUEL DE CHAMPLAIN

SIR WALTER RALEIGH

JOHN SMITH

MYLES STANDISH



WHY does that unreal book, *Swiss Family Robinson*, appeal to generation after generation of readers? Because every member of that impossible family is always finding something new, regardless of latitude and circumstance. On the same day Papa shoots a bison; Mama tames a zebra; Fritz finds a field of potatoes, all weeded by Nature and ready to dig; Ernest makes a pet of a kangaroo; and Jack trains a chimpanzee to ride a llama. The reader has a new sensation every time he turns a page. This love of novelty, this desire to make known the unknown, was one of the motives of the men who first pene-

T H E E X P L O R E R S

trated into the islands and continents of America, and found there strange trees, strange beasts, and strange people. The discoverers operated at arm's length; they touched at or coasted leagues of land of which they hardly saw the treetops. The explorers' task and glory was to plunge into strange and dangerous countries, and those who were left alive came back with true tales which far surpass the miscellaneous adventures of the Swiss Family Robinson.



DE SOTO DISCOVERING THE MISSISSIPPI

SPANIARDS

It took some years after the first discovery for the Spaniards to realize that there was an enormous stretch of continent before them. It was just twenty years after Columbus's first voyage that Ponce de Leon began the exploration of the interior of North America by civilized men. He landed on a coast which he called Florida, not because it was flowery, but because it was in the Easter season, the "Pascua florida." Before the attempt could be renewed upon that part of America, Cortés had broken into Mexico and established the first Spanish colony on the continent; then followed the conquest of Peru and the founding of a permanent Spanish settlement there. These conquests were in many ways a misfortune, not only for the hapless natives who were killed and enslaved by their merciless conquerors, but also for the Spaniards, since it gave them the idea that the two continents of America were inhabited by weak and defenseless people who could be overcome and plundered. For many years the main purpose of the Spanish explorations was to find more gold-bearing soil and gold-possession natives.



FERNANDO DE SOTO

DE SOTO

This thirst for other people's wealth was the motive for the two most famous interior explorers of the sixteenth century, De Soto and Coronado. From 1527 to 1534 the Narvaez expedition along the north coast of the Gulf of Mexico whittled itself down from six hundred men to four survivors who somehow reached the Pacific coast of Mexico alive. How little they understood the country is shown by their crossing, or coasting, the delta of the Mississippi, without realizing that here was an immense continental river. But they brought back vague tales of the richness of the country through which they had passed, and Fernando de Soto took it up. He was a self-made man who had fought in Peru, and came back to Spain with immense wealth, which he was willing to put into the discovery of another Peru in North America, of which he would naturally be the viceroy. He easily raised a force of Spanish gallants "in doublets and cassocks of silk, painted and embroidered." He landed in Florida in 1539, and with several hundred men, three hundred horses, and a pack of bloodhounds struck off westward.

Here the Peruvian veteran, who was accustomed to hew through the ranks of his enemies a lane wide enough for ten men at arms, was made dis-



ZUNĪ VILLAGE

One of the primitive villages of the Zuñi Indians. Coronado was the first to explore the interior territories of the Southwest where these villages stand.

T H E E X P L O R E R S

agreeably aware that the old families in that section were not hospitable to strangers. Cortés and Pizarro had smashed through the armies of Mexico and Peru; but the fierce, wild tribes of North America for the first time showed what they could do against European soldiers. Though their arrows rebounded from the Spanish armor, they hung upon the advancing column like bloodthirsty wolves. In the pitched battle of Mavila, somewhere near the present Mobile, they killed eighty-two Spaniards and wounded five hundred more.

With obstinate courage De Soto kept on westward and northward, zigzagging through what is now Alabama and Mississippi, and in 1541 his little army came out on the banks of a river "half a league over—very deep and very rapid, and being always full of trees and timber, which was carried down by the force of the stream; the water was thick and very muddy." Crossing the stream he marched northward into what is now southern Missouri, and was the first European to fall in with the immense buffalo herds. He had nowhere found gold nor cities, and did not in the least appreciate that he was the first white man to traverse one of the richest bodies of agricultural land in the world. He marched and countermarched with very little purpose, and in 1542 died, and was buried in the stream he had discovered. Three hundred of his men managed to get down the river and to reach Mexico in safety, after four years of struggle through forest and swamp since their landing on the coast of Florida.



CLIFF PALACE

An interesting ruin of a great dwelling place of the prehistoric cliff dwellers.

CORONADO

Long before the survivors brought their tale of disappointment, another expedition had pushed up from Mexico northward, under the command of Coronado. It was drawn by tales of seven wealthy cities,

of which Cibola was the chief. A monk, Friar Marcos, sent a negro named Estevan, one of the Narvaez survivors, to reconnoiter these cities, and Estevan sent him back a flowery account of "seven very large cities all under one lord, with large houses of stone and lime—on the portals of the principal houses there are many designs of turquoise stones." Estevan did not come back to verify these tales, because he became unpopular in local circles, and at that time, in that part of the world when a man was unpopular it was thought to be the suitable and appropriate thing to torture him to death.



Nevertheless the Spaniards in Mexico were certain that the seven cities were rich in gold, and that here was another chance to enrich a conqueror. Therefore, in 1540 Vasquez Coronado was designated as commander and started northward, and he shortly captured Cibola, drove out the Indians and found—quantities of corn! That was all there was of the fabled wealth of Cibola; for the tale of the seven cities was true. Only they were not cities at all; but pueblos of the Zuñi and other Indians. One member of the expedition got as far as the brink of the Grand Canyon of the Colorado, probably not far from the wealth-absorbing spot now crowned by the Hotel El Tovar.

Then Coronado heard of a rich place called Quivira; and in 1541 he started off northward, and reached a point not far from the present site of Omaha. Nowhere was there any gold, and in many places there was hard fighting with the Indians; and in 1542 Coronado marched back into the city of Mexico, "very sad and very weary, completely worn out and shamefaced." Nobody suspected that a few hundred miles northwest of Cibola were the placers and quartz ledges of Col-



CHAMPLAIN MONUMENT AT
QUEBEC, CANADA



MODEL OF CHAMPLAIN'S CARAVEL, DON DIEU

orado. The failure of these two expeditions is probably the reason why the Spaniards were so half hearted about exploring the western coast of North America, why they never discovered the Bay of San Francisco till more than two centuries later.

THE FRENCH

Nearly a hundred years passed before the French began to make their way into the interior

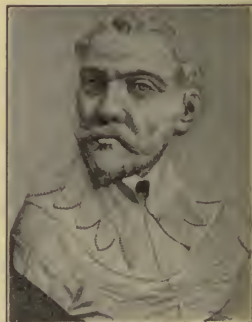
of North America; but they had a perfectly clear road to follow. Instead of aimless wanderings they knew not whither, they started in on the St. Lawrence, gradually pushing up its course through the river and the Great Lakes till after more than sixty years' effort they forced their way across the divide and down the Mississippi. The French had no deluding hope of finding gold; but they expected to make a quantity of it by the fur trade, of which the St. Lawrence was the natural outlet. Furs and skins were absolutely the only thing that the Indians could trade to the white-faced strangers, who brought beads and hatchets, iron pots, firearms, and powder. The French were canny enough not to begin like the Spaniards with fighting their Indian neighbors.

CHAMPLAIN

To open up this gateway was the special task of Samuel de Champlain, "Captain in Ordinary to the King in Marine"; that is, a captain in the navy. Champlain had wandered among the Span-



DRAKE



HAWKINS

ish possessions, and was one of the first people to suggest a Panama canal, and he eagerly joined in the attempts of the French to found colonies in what is now Nova Scotia and Canada. In 1603 he got up the St. Lawrence River as far as Lachine Rapids, and in 1608 founded the little town of Quebec on the shore of the river underneath the cliff.

Now enters upon the stage of American history that wonderful group of Indians, the Five Nations, the fierce and adventurous Iroquois. From their "long houses," in what is now central New York, they sent marauding parties toward every point of the compass, to murder, to capture, and to torture. Among the tribes who feared the very name of Iroquois were the Hurons, living near the Great Lakes, and their allies the Algonquins, on the lower St. Lawrence. Champlain made it his policy to aid these people, who controlled the river; therefore in 1609 he joined them and explored the Richelieu River, and entered the beautiful lake to which Champlain's name has been given. Near the present Crown Point they met a band of Iroquois, and Champlain and his two French companions with their arquebuses put two hundred of them to flight.

It was a momentous battle, for it made friends of the Hurons of the upper river; but for nearly a hundred years the Five Nations held the French as enemies; and many a Frenchman was gashed, dismembered, and roasted to make clear to the French what Iroquois hostility meant. Six years later Champlain reached Lake Huron by the route through the Ottawa River, since that route was farther away from the dreaded Iroquois. Champlain is the first example of the politic and friendly Frenchman, gathering Indians about him and making them his allies, as against the Spanish method of enslavement and the English method of destruction.



SIR WALTER RALEIGH

THE ENGLISH

The English, in the early times, were much fonder of long expeditions by water than by land; and no bolder spirit ever lived than the English sea dogs. Think of Sir John Hawkins sailing into San Juan de Ulloa on the Mexican coast with three small ships, being blockaded by thirteen big Spanish ships, and fighting his way out with one of his craft! Think of Drake starting out with five ships to assail the Spanish vessels and towns

T H E E X P L O R E R S

in the Pacific! Think of Raleigh, twice reaching and partly exploring Guiana, which he thought was the fabled El Dorado, and which is exactly the country where they are now trying to work valuable gold mines!

Nothing ever daunted Sir Walter Raleigh!

RALEIGH

As an explorer, except in Guiana, Raleigh worked through others; for he was one of the earliest English-



CAPTAIN JOHN SMITH



POCAHONTAS

men to conceive the idea of permanent English settlements in North America. With his half brother, Sir Humphrey Gilbert, they got one of the earliest patents ever issued by the English government for a colony, and tried in vain to set up a plantation in cold and rugged Newfoundland. Undiscouraged, Raleigh put his own money and that of such friends as would subscribe to the stock into founding a colony on another part of the American coast, which, in compliment to his patroness, Queen Elizabeth, he named Virginia. Two of his ships, in 1584, under command of Amidas and Barlow, explored Albemarle and Pamlico Sounds, and brought back a glowing report of "the soile the most plentiful, sweete, fruit full and wholsome of all the worlde—fourteene seureall sweete smelling timber trees—the people most gentle, louing, and faithfull, voide of all guile and treason, and such as liue after the maner of the golden age." Thrice in succession did Raleigh attempt to plant a colony in that favored region, and thrice was it destroyed by disease or the



MONUMENT TO CAPTAIN JOHN SMITH AT JAMESTOWN



PILGRIMS GOING TO CHURCH

Reproduced from a painting by George H. Boughton. It pictures the danger attending the Pilgrim's life even in his most peaceful pursuits.

savages; but Raleigh's work taught the people of England what the new country was, and led to the settlement of Jamestown twenty years later.

JOHN SMITH

Of all the early English colonists the man who showed most curiosity about the country back of the coast where the English settled was Captain John Smith. He wrote his own memoirs, and may be depended upon not to undervalue Captain John Smith. Hardly had the Englishmen landed at Jamestown when Smith was one of an exploring expedition up the James River, where he forthwith fell in with Indians, "kindely intreating vs, daunsing and feasting vs with Strawberries, Mulberies, Bread, Fish." To which the English courteously replied with "Bels, Pinnes, Needles, beades or Glasses." All the early explorers report that the Indians had a knack in making rude maps showing the course of rivers and the place of lakes. Champlain and John Smith were both glad to take advantage of these native American geographers.

Smith explored once too often, and was caught by Powhatan. His hosts were on the point of braining him, when Pocahontas appeared. Pocahontas was not quite the nice little girl described by modern writers; but she saved John Smith from the hatchet—else how could there be so many pictures of the scene in the school textbooks? Smith lived to wander and



JOHN ALDEN HOUSE

at Duxbury, Mass., where John and Priscilla Alden lived for several years. The house was built in 1653.



STANDISH HOUSE

Built by Alexander, second son of Myles Standish, at Duxbury, Mass., 1666.

to make maps for other people's use. He loved out-of-door life and the roof of the blue sky; but apparently it never entered his mind to start off in the wilderness as De Soto and Champlain did.

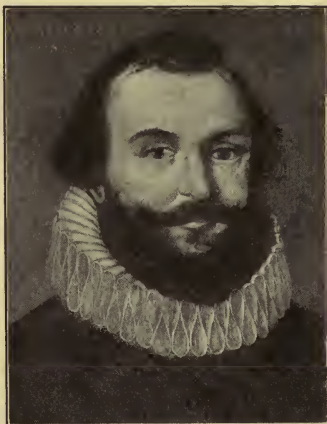
M Y L E S S T A N D I S H

Captain Myles Standish was an explorer of the military type. He went where he thought his enemies could be found. That "little pot soon hot" was commander of the first Puritan exploring party, that army of sixteen men "well armed" which explored the western coast of Cape Cod and discovered "diverice faire Indean baskets filled with corne." In 1625 he headed an expedition to deal with "Mr. Weston's men in ye bay of Massachusets," who were in trouble with the Indians and could not get enough to eat. In 1635 he made an excursion to the Penobscot to reason with some Frenchmen who had acquired goods of the Plymouth men without the formality of payment. The men of Plymouth knew the coast for hundreds of miles up and down, and like their neighbors of Massachusetts they sent out explorers into the back country. Governor Endicott early followed the Merrimac to its source in Lake Winnepesaukee, and there inscribed his initials on a stone showing the line of the northern boundary of Massachusetts.

T H E E X P L O R I N G S P I R I T

All the early explorers alike suffered from their total lack of knowledge of the country except as the Indians described it to them, and they believed most readily that part of the Indian tale which sounded most like gold. They suffered almost invariably from the hostility of the Indians,

who at first were disposed to look on the strangers, with their white skins, horses, and firearms, as rather impolite gods; but soon learned that they had human passions and human bodies, and would die of starvation or of an arrow wound. Somehow the Indians did not like it when a party of them surrendered to Coronado on promise of mercy and were burned alive; just as the remnant of the Pequots in 1637 thought the Connecticut people savages because they all but exterminated their tribe. Food the explorers found without much difficulty, either by stealing it from the Indians, or by bargaining for it, or by hunting the abundant game. Their great enemy, as of so many later explorers, was disease. The American mosquito avenged his country hundreds of times by injecting poison into the veins of the invader. The mosquito was a more insidious foe and quite as mortal to the explorer, as the Indian. Nevertheless the explorers were preparing the way for the trader and the settler, and they go down upon the roll of brave and adventurous spirits who lived or died in order to give the world a better knowledge of itself.



MYLES STANDISH



GRAVE OF MYLES STANDISH

SUPPLEMENTARY READING

The Discovery of America (2 Vols.)	<i>John Fiske</i>
Spain in America	<i>Edward G. Bourne</i>
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Comment by

DANIEL C. BEARD, Author and Critic.

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Dwight L. Elmendorf.

MAR. 10. BEAUTIFUL WOMEN IN ART
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MAR. 24. MASTERS OF MUSIC
W. J. Henderson.

MAR. 31. NATURAL WONDERS OF AMERICA
Dwight L. Elmendorf.

APR. 7. PICTURES WE LOVE TO LIVE WITH
James Huneker.

APR. 14. THE CONQUEST OF THE PEAKS
Professor Charles E. Fay.

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Dwight L. Elmendorf.

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MAY 5. STATUES WITH A STORY
Lorado Taft.

MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
Professor Albert Bushnell Hart.

MAY 19. LONDON
Dwight L. Elmendorf.

MAY 26. THE STORY OF PANAMA
Stephen Bonsal.

JUNE 2. AMERICAN BIRDS OF BEAUTY
Edward H. Forbush.

JUNE 9. DUTCH MASTERPIECES
Professor J. C. Van Dyke.

JUNE 16. PARIS, THE INCOMPARABLE
Dwight L. Elmendorf.

JUNE 23. FLOWERS OF DECORATION
H. S. Adams.

JUNE 30. MAKERS OF AMERICAN HUMOR
Burges Johnson.

JULY 7. AMERICAN SEA PAINTERS
Arthur Hoeber.

FORTHCOMING ISSUES

JULY 21. SPORTING VACATIONS
Hunting, Fishing, Camping, Exploring, Woodcraft, Canoeing.
Daniel C. Beard, Author and Artist.

JULY 28. SWITZERLAND, THE LAND OF SCENIC SPLENDORS
Lucerne, St. Gotthard, Geneva, Chamonix, St. Moritz, St. Bernard.
Dwight L. Elmendorf, Lecturer and Traveler.

AUG. 4. AMERICAN NOVELISTS
Henry James, William Dean Howells, Thomas Nelson Page, James Lane Allen, Winston Churchill, Owen Wister.
Hamilton W. Mabie, Author and Editor.

AUG. 11. AMERICAN LANDSCAPE PAINTERS
George Inness, Homer Martin, A. H. Wyant, Thomas Moran, D. W. Tryon, F. E. Church.
Samuel Isham, Art Critic and Author.

AUG. 18. VENICE, THE ISLAND CITY
Bridge of Sighs, St. Mark's Cathedral, Rialto Bridge, the Doge's Palace and Campanile, Grand Canal, a Typical Venetian Canal.
Dwight L. Elmendorf, Lecturer and Traveler.

AUG. 25. ANGELS IN ART
Kneeling Angels, by Benozzo Gozzoli; Playing Angel, by Melozzo da Forlì; Angel of Annuncia-

tion, by Francia; St. Michael, by Perugio; Angel of Annunciation, by Van Dyck; Angel of Annunciation, by Burne-Jones.
John C. Van Dyke, Professor of the History of Art, Rutgers College.

SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
H. Addington Bruce, Author.

SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Henri Boulle, George Hepplewhite.
Professor C. R. Richards, Director of Cooper Union, New York.

SEPT. 15. THE WIFE IN ART
Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Fourment, by Rubens; Saskia Van Ulenberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Sidall, by Rossetti.
Gustav Kobbé, Author and Critic.

SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.

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THE MENTOR

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VOL.1

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THE MENTOR

A Wise and Faithful
Guide and Friend



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▲ EVERY DAY ▲

Sporting Vacations

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

JULY 21, 1913

No. 23

S P O R T I N G V A C A T I O N S

EXPLORING

HUNTING

FISHING



CANOEING

CAMPING

WOODCRAFT

By *DAN BEARD*

TO be happy one must be normal; to be normal one must occasionally go where one can tell the difference between day and night without looking to see whether the men have business, afternoon, or evening dress,—where one will know that it is morning without hearing the milkman's bottles clinking under one's window; where one will recognize springtime without inspecting the women's bonnets, summertime without a ticket to the roof garden. Yes, one must go where the seasons mean something more than a change in the fashion of clothes, somewhere where one can get one's toes in the dirt and head in the sky!

To create something from nothing is foolish for us to attempt; but to *re*-create a thing is to make it over, and this is within the limits of our power. Re-creation and recreation differ only in pronunciation; consequently it is paradoxical to indulge in any sort of dissipation for a vacation and call it recreation. To re-create ourselves, we must abandon the gaiety of the cities and strike the trail, which necessitates the



A CAMPFIRE DINNER

W. T. Hornaday on Rattlesnake Mountain, Wyoming.

vigorous use of our muscles and brains in the open air. Some of us may even hit the arduous trails traveled by Greely, Peary, Shackleton, Scott, and Belmore Browne, the "great white way" that leads to the arctics, the antarctics, or the top of Mount McKinley.

THE JOY OF OUTDOOR LIFE

Among those suffering with business indigestion are many who would love the hardships necessary for outdoor achievement, if they possessed the strength of character requisite to break away from the flesh-pots and to become real men. To such I recommend the power of suggestion, and advise them to read books of travel and exploration; to seek the company of outdoor men; to think over and talk over outdoor subjects; to repeat words and phrases suggesting vigorous outdoor life; to talk of the whisper of the leaves, the droning of the bee, the singing of the birds, the gurgling of the spring, the gossiping of the brook, the crunching of the snow underfoot, the flap, flap, flap of the snowshoes, the squeaking of the ungreased wagon wheels, the clinking of the spur and bit, the creaking of the saddle leather, and the breathing of the bronco. Here take a breath and begin again, this time with the whistling

of the marmot in the slide-rock, the bugling of the elk on the mountain-side, the grunting of the moose by the lonely lake, the bellowing of the bison on the wide prairie, the woof, woof, woof of the startled black bear, the yap, yap, yap of the coyote in the swale, the war-whoop of the barred owl, the weird scream of the eagle from the crag, the long-drawn howl of the timber wolf in the river-bed, the wild, creepy yell of the panther at night, the roaring of the mountain torrent, the booming of the thunder, the crashing reverberations of the avalanche.

After repeating these suggestions, then let the patient read from Robert Service's "Songs of a Sourdough," "The Law of the Yukon," and read it aloud and with a vim. It will do him good.



A FISHERMAN'S KIT

And with it a fine catch of fish.



CAMPING

In the woods of Ontario, Canada. Daniel C. Beard, 1887.

SPORTSMANSHIP

A sporting vacation does not necessarily imply time spent shooting; for if the reader is in search of thrills he will soon discover that it requires more nerve to photograph dangerous animals in their native haunts—that is, to face them with a camera—than it does to face the same animals armed with a deadly repeating rifle. At the same time I should not advise anyone to en-



FISHING

At Salisbury, Conn. It is in such a spot as this that the big trout lurks.

season'; but a gunner believes in killing 'all the law allows,' and objects to long closed seasons."

TRUE HUNTERS

In the West we have true hunters; the gunners come mainly from the East. But hunting is the term that appeals most to an American saturated with the hunting lore of his pioneer ancestors. The chase, the pursuit of big game, is manly, exciting, normal, and healthy; the slaughter of the game is disagreeable. Besides, sportsmen are beginning to realize that the existence of wild life depends primarily upon the smallness of the bag of the hunter, and they are consequently exercising self-restraint.

gage in this sort of photography without the protection of a good rifle.

When it comes to the real thing in sportsmanship, however, the capturing of dangerous animals with a lariat excels anything ever invented in the line of exciting and thrilling sport. The feats accomplished by Buffalo Jones and his American cowboys, horses, and dogs in Africa are real thrillers. With no weapon but their lariats, these men captured alive a full-grown lioness, a rhinoceros, various antelopes, leopards, and zebras, furnishing us an example of what real skill and daring in the game field can do, and making a record breaker in the line of sport.

Dr. Hornaday says, "A sportsman stops shooting when game becomes scarce, and he does not object to a 'long closed



THE CRITICAL MOMENT

In an instant, if you know your business, you will have him.

It requires self-restraint for the man with the gun to limit his bag when the game is in sight. But, if he will remember that this country is now thoroughly settled; that practically every woodcock, every covey of quail, and black ducks and wood ducks, are marked by the local sportsmen, who await only the signal gun of the opening season to wreak havoc among them; that with modern arms and good dogs these birds can be literally exterminated almost in a season,—he will then realize the necessity of self-restraint. With the exception of Long Island, the Bob White has been exterminated in all the southern part of New York state; the same is the case almost all over the length and breadth of Connecticut.

The gunners are wont to attribute this to cold winters; but they forget that ages and ages before the white men reached these shores the winters were as cold, or colder, than they are now, and the birds survived. It is the dog and gun, and only the dog and gun, which is exterminating our game birds.

THE FUN OF FISHING

Angling is perhaps the best sort of recreation with which to break in an indoor man or one who, through indulgence in the fleshpots of Egypt, is compelled to carry his knapsack in front. Such a man can do "still fishing" sitting comfortably in a boat, while a guide paddles him around. This occupation will at least keep a fat man out of doors, and, by his efforts to circumvent the wiles of the "hook-wise" fish, furnish a healthy stimulus to his mind. If the novice takes to the trout stream, it will furnish him with all the exercise his soft muscles can stand; but he will have the satisfaction of knowing that when fatigued he can sit down.

Should the amateur fisherman crave for thrills that cannot be furnished by trout, bass, or salmon, let him join with Charles F. Holder and his men of the Tuna Club of Santa Catalina and try swordfish and horse mackerel, or visit our southern coast and have a bout with the "silver king" (tarpon); but whether he fishes for twelve-inch trout or seven-foot



CUTTING A TRAIL

This rough work was done in order to make way for a portage.



A DISPLAY OF CREDITABLE TROPHIES OF A HUNTING TRIP IN WYOMING

swordfish, he will add to his physical health, moral strength, and intellectual acumen, and agree with the writer that a sporting vacation is the most satisfactory vacation for a man to take.

It is not even necessary to be successful in filling your creel really to enjoy your fishing excursion. Bear in mind that the object of our vacation is not to act the part of a predaceous animal. We are using the rod and gun only as an incentive to take us away from our desk, our counting room, our books, our pulpit, and our study. We want to catch fish when we go fishing, and with ordinary luck we shall do so; but even if our creel is empty we shall go back with our lungs filled with ozone, our skin sunburned, and our hearts full of joy, because fishing, like a game of chance, always leaves its enthusiasts with the hope and expectation of winning out next time.

CANOEING IN MANY WATERS

If you do not care to hunt, photograph, or fish, possibly canoeing will appeal to you more than lassoing full-grown lionesses, as a sportsman's proposition. I have canoed in the waters of Florida, in the muddy streams of the Middle West, in the deep, dark waters of Lake Chelan in the state of Washington; but the most enjoyable trip I ever took was with a couple of the Camp Fire men and six Indians among the practically unexplored lakes and streams of northwest Quebec. In two weeks' time the only human beings we met on these beautiful lonely lakes or the bosom of the swift-rushing cold-water streams were a couple of Têtes Brûlés Indians traveling north and a Montagnais Indian trapper and

his squaw. Each portage we traveled over was crisscrossed with the foot tracks of moose, caribou, deer, and bear. We passed beaver signs, and lived upon the finest trout that exist anywhere in the world. The rapids were many and thrilling. At night we pulled our little craft up on the shore, put up our tents, feasted, and slept the sleep of the just. Ah, but that was living!

CAMPS AND CAMP LIFE

But if you wish only to camp, it is not necessary to travel any great distance. There are camping sites within trolley-riding distance of every city in the Union, and no one is too rich, no one too poor, no one too young or too old, to camp. Millions of babies have been born in camp, and some of the oldest people on record have spent the greater part of their lives in camp. If you have no tent, build yourself a shelter of boughs and branches. Take nature books along with you—a tree book, for instance—and identify the trees around your camp. Use little wooden tags, write their names on them with a hard pencil, then nail the tags to the trunks of the trees identified. Do not collect natural objects, but collect notes and photographic negatives, and remember that it is not



A PACK TRAIN

In the Rocky Mountains, Montana. A wild and picturesque region.

necessary to cut down trees, pull the wild flowers up by the roots, shoot the birds and animals, in order to learn their names and habits. You are out primarily to lead a gipsy life, a vagabond's life, or even a savage's life; but if you keep a definite object in view as an excuse for your excursion you will come back strengthened in mind and body, and believe with me that pessimists do not flourish in the open.

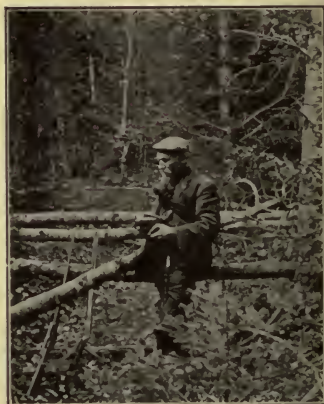


CANOISTS

Resting at one of the portages, in the woods of northwestern Quebec.

**IN A BEAVER
CUT**

Showing the way cleared by these industrious creatures.



CANOISTS

At La Toque, Quebec, Canada.

WOODCRAFT

Mr. Beard studying the work of a beaver. This tree has been chopped nearly through.



Daniel Boone, Simon Kenton, George Washington, Abraham Lincoln, and practically all of that body of wonderful buckskinned men, were deeply religious men. It seems to be the rule that men of action are men of religious conviction. It also seems to be the rule that men of action are optimists. Now, whatever our private

belief, we must admit that the man with the spiritual mind and an optimistic viewpoint is the happiest sort of mortal. Go to the open with tent and camp paraphernalia, or go with only your blanket and ax and your provisions, and build your own shelters, or purchase or lease some waste land within reach of your home, and erect upon it a little log cabin, a slab shack, a frame shanty, or a rude bungalow,—something that you can build with your own hands; for the building of it will give you more joy and a more complete sense of ownership than is experienced by the wealthiest man who has his camp or bungalow built for him by other men or purchases it outright.



AN EARLY BREAKFAST

Beginning the day in a mountain camp, Adirondacks.

WOODCRAFT

If a man seeks the open for no other purpose than the study of woodcraft, he will probably have as enjoyable a time as is possible for a normal human being to experience. Woodcraft covers all the problems developed by a life in the woods. One may learn how to pack a horse, how to throw the diamond hitch, how to throw the sling rope for a mountain pack saddle for side or top pack, how to pack a dog, how to make one's own moccasins, to be skilful in the use of ax or hatchet; learn how to whittle with a jack-knife, how to chop down a tree with safety to the axman, how to make the tree fall just where one wishes the log to lie, how to make twine of milkweed bark, or the green roots of the

tamarack and other trees, how to mark the trails by bending down bushes or blazing trees.

Whole books may be written upon woodcraft alone,—how to follow the trail of men or animals; how to notice a leaf that is turned the wrong way, a pebble that has been disturbed which tells you the fact by showing you a dampened surface where all the other pebbles are dry; to know the difference between a striped maple that has been stripped of its bark by a moose, a poplar that has been cut down and



HUNTING

Deer in the Canadian woods. A prize brought down.



DUCK SHOOTING

In northern Virginia.

stripped of its bark by a beaver, a beech from which the bark has been gnawed by the porcupine, a pine tree, spruce, or balsam, the bark of which has been lacerated and torn by the claws of a bear; to know these things at sight, and hence to know what animals are hiding nearby; to tell the difference between the tracks left by the sharp-pointed hoofs of the deer, and the tracks left by the more rounded and blunt hoofs of a stray razorback or domestic pig; to distinguish between the track of a moose and that of a domestic cow,—these are the things you can learn only in the outdoor school.

EXPLORING

Because you are a tenderfoot, do not allow that to cool your ambition to be an explorer. Every explorer was once a tenderfoot. The real pleasure of exploration is to feel that your trail is the first trail that ever crossed that section of the country. It is the primal love of adventure that spurs you on, the same incentive that makes the small boy climb the face of a dangerous cliff to cut his initials at a higher point than any of his comrades have yet reached.

The novice must remember that in outfitting for any excursion, be it near home or in some remote spot, the problem of transportation is the governing factor. If, for instance, he must carry his pack on his back, everything not absolutely essential must be left at home. Even a strong man cannot carry a pack of over fifty pounds day after day; although he may carry more than double that for a short portage where he is buoyed up by the knowledge that at the end of the carry he can lay down his pack.

There is one more piece of advice for the tenderfoot, and for all who think they cannot take time for a vacation, and that is to get all the catalogues and books of sport that can be had. The reading of them and gazing upon the illustrations will start the minds of the "stay at home" in a healthy channel.



THE CAMP BARBER

A primitive but much appreciated feature of camp life.

SUPPLEMENTARY READING

Field and Forest Handy Book	<i>Daniel C. Beard</i>
Animal Book	<i>Daniel C. Beard</i>
Camp Fires on Desert Lava	<i>W. T. Hornaday</i>
Camp Fires in the Canadian Rockies	<i>W. T. Hornaday</i>
Tent Dwellers	<i>Albert Bigelow Paine</i>
The Last of the Plainsmen	<i>Zane Grey</i>
The Blazed Trail	<i>Stewart Edward White</i>
Burning Daylight	<i>Jack London</i>
African Game Trails	<i>Theodore Roosevelt</i>
Songs of a Sourdough	<i>Robert Service</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue, fifteen cents.

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Beautiful Photogravures of Chamonix, Lucerne, St. Bernard, the St. Gotthard Road, Geneva and St. Moritz.

A Trip Around the World with
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WHAT THE PRECEDING NUMBERS GIVE YOU

FEB. 17. BEAUTIFUL CHILDREN IN ART
Gustav Kobbé.

FEB. 24. MAKERS OF AMERICAN POETRY
Hamilton W. Mabie.

MAR. 3. WASHINGTON, THE CAPITAL
Dwight L. Elmendorf.

MAR. 10. BEAUTIFUL WOMEN IN ART
J. T. Willing.

MAR. 17. ROMANTIC IRELAND
Dwight L. Elmendorf.

MAR. 24. MASTERS OF MUSIC
W. J. Henderson.

MAR. 31. NATURAL WONDERS OF AMERICA
Dwight L. Elmendorf.

APR. 7. PICTURES WE LOVE TO LIVE WITH
James Huneker.

APR. 14. THE CONQUEST OF THE PEAKS
Professor Charles E. Fay.

APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Dwight L. Elmendorf.

APR. 28. CHERUBS IN ART
Gustav Kobbé.

MAY 5. STATUES WITH A STORY
Lorado Taft.

MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
Professor Albert Bushnell Hart.

MAY 19. LONDON
Dwight L. Elmendorf.

MAY 26. THE STORY OF PANAMA
Stephen Bonsal.

JUNE 2. AMERICAN BIRDS OF BEAUTY
Edward H. Forbush.

JUNE 9. DUTCH MASTERPIECES
Professor J. C. Van Dyke.

JUNE 16. PARIS, THE INCOMPARABLE
Dwight L. Elmendorf.

JUNE 23. FLOWERS OF DECORATION
H. S. Adams.

JUNE 30. MAKERS OF AMERICAN HUMOR
Burges Johnson.

JULY 7. AMERICAN SEA PAINTERS
Arthur Hoeber.

JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
Professor Albert Bushnell Hart.

FORTHCOMING ISSUES

JULY 28. SWITZERLAND, THE LAND OF SCENIC SPLENDORS
Lucerne, St. Gotthard, Geneva, Chamonix, St. Moritz, St. Bernard.
Dwight L. Elmendorf, Lecturer and Traveler.

AUG. 4. AMERICAN NOVELISTS
Henry James, William Dean Howells, Thomas Nelson Page, James Lane Allen, Winston Churchill, Owen Wister.
Hamilton W. Mabie, Author and Editor.

AUG. 11. AMERICAN LANDSCAPE PAINTERS
George Inness, Homer Martin, A. H. Wyant, Thomas Moran, D. W. Tryon, F. E. Church.
Samuel Isham, Art Critic and Author.

AUG. 18. VENICE, THE ISLAND CITY
Bridge of Sighs, St. Mark's Cathedral, Rialto Bridge, the Doge's Palace and Campanile, Grand Canal, a Typical Venetian Canal.
Dwight L. Elmendorf, Lecturer and Traveler.

AUG. 25. THE WIFE IN ART
Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Fourment,

by Rubens; Saskia Van Ulenberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Siddall, by Rossetti.
Gustav Kobbé, Author and Critic.

SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
H. Addington Bruce, Author.

SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Henri Boulle, George Hepplewhite.
Professor C. R. Richards, Director of Cooper Union, New York.

SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar.
Dwight L. Elmendorf, Lecturer and Traveler.

SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.

Many leading newspapers of the United States are now publishing every weekday a human interest story about one picture in

THE MENTOR

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Saginaw News

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NORTH DAKOTA

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OREGON

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Mt. Carmel Item

Pittsburgh Sun
Shamokin Dispatch
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald
Sumter Item

SOUTH DAKOTA

Aberdeen American
Lead Black Hills Call
Yankton Press and Dakotan

TEXAS

Corpus Christi Caller and Herald

UTAH

Ogden Standard

VIRGINIA

Newport News Daily Press
Richmond News Leader

WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

WYOMING

Sheridan Enterprise

THE MENTOR

A Wise and Faithful
Guide and Friend



Switzerland

A Trip Around the World
with Dwight L Elmendorf

DEPARTMENT OF TRAVEL

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

JULY 28, 1913

No. 24

SWITZERLAND, THE LAND OF SCENIC SPLENDORS

LUCERNE

CHAMONIX

ST. GOTTHARD ROAD

ST. BERNARD

GENEVA

ST. MORITZ



*A Trip Around the World with
DWIGHT L. ELMENDORF, Lecturer and Traveler*

NATURE had a very interesting time when she shaped Switzerland. The geologists can tell you about it. She carried the work along apparently in a leisurely manner,—not ripping nor blowing up in huge volcanic disturbances, but working along through thousands and thousands of years, trying one experiment and another, bending, breaking, and cracking the surface of the earth, until she had constructed one of the most magnificent scenic displays to be found on the globe. She turned up abrupt mountain peaks 15,000 feet in height. In stately ranges she stretched them across Switzerland, and in between she shaped valleys

of rare beauty, in many of which are set, like gems, fair lakes as blue as the sky above them.

When Nature had finished her labors, of which she might well have been proud, man came to add a touch of picturesqueness to the scene. He found a great setting for many interesting things. He climbed the high mountains, and laid out roads through the passes. He established in the danger stretches shelters like the Hospice of St. Bernard. To make places more accessible, he bored tunnels of astounding length through the solid rock.



A TYPICAL SWISS STREET

Man also picked out various spots for pleasure grounds, some in the lower valleys, some on the great heights, and there he placed chalets, toylike villages, and well equipped hotels. Today people go to Switzerland to see the wonderful views and to enjoy the sport and adventure. And in doing so they come in touch with a nation of people that is in itself especially interesting,—a thrifty, self-governed people, whose laws and institutions have served as models in some ways to the rest of the world. Surely the Swiss hotelkeepers are examples of their profession that any other nation could profitably study. Any traveler who has visited the best hotels in the Valley of Engadine, in Geneva, Zurich (zoo'-rik), and Lucerne, will bring home pleasant recollections of them. Switzerland is famous for its good hotels, large and small.

A LAND OF VARIED CONDITIONS

In a country where the height above sea level varies from 650 to 15,782 feet (the summit of Mont Blanc) there must, of course, be great variations in temperature and in conditions of life. In the lower lands the temperature is soft and warm, and the soil richly produces the almond, the olive, and the fig; the great heights are regions of perpetual ice and snow. Of the total area of Switzerland (16,000 square miles) nearly three-quarters is productive in some way. The other quarter is called unproductive; but it is given over to the features that have made Switzerland known to the rest of the world,—lakes of exquisite beauty and the

solemn splendor of glacial fields. The small territory of Switzerland is distributed over four river basins,—the Rhine, the Rhone, the Inn, and the Ticino. The gracious valleys and the rugged mountain heights in close association form a country of wondrous beauty and of constant change of scene.

The pleasantest seasons for visiting Switzerland are spring and autumn; though most visitors, for vacation reasons, have to make their sojourn there in summer. In spring and fall the lakes and valleys are the favorite spots. Lake Geneva, Lake Lucerne, and Lake Constance are popular resorts, and lie at a level of 1,200 feet. The elevated valleys of Davos and Arosa are sought in winter; for there the air is dry and bracing, and life is pleasant indeed. St. Moritz is the popular resort for those who seek winter sport. There, at a height of 6,000 feet, people play outdoors through the short winter days.

PICTURESQUE LUCERNE

There are many things in and about Lucerne to engage the interest of a visitor. One of the first in its appeal, especially to the reader of history, is the Lion of Lucerne, which is to be found in an attractive little park in the city. The lion was hewn out of natural rock by the Danish sculptor

Thorwaldsen, and it celebrates the Swiss guard of 760 soldiers who, with their officers, fell defending the Tuileries in August, 1792. The heroic figure of the dying lion lies outstretched with a broken lance in his body, his paw sheltering the lily, the symbol of the Bourbon family.

The Lake of Lucerne, called by some the "Lake of the Four Forest Cantons" (correctly described as the "Lake of the Four Valleys"),



MER DE GLACE

The "Sea of Ice" is one of the three glaciers descending into the valley of Chamonix.

offers some of the most beautiful views in Switzerland. The scenery on its four branches is varied and full of surprises. A boat trip around the lake is a day of delight that no one will ever forget. In the course of that

trip we are introduced to many of Switzerland's star features. There on one side rises the Rigi (ree-gi) into the sky; on another, stately Mount Pilatus; and, as you go along, the distant hills grow more prominent and you are introduced to the Wetterhorn and the Jungfrau (yoong'-frow). Rigi and Pilatus are



LUCERNE AND MOUNT PILATUS

In olden times it was believed that Pontius Pilate, in his wanderings through the world, impelled at last by horror and remorse, committed suicide upon the summit of this mountain.

strikingly contrasted; Pilatus with rude peaks, usually cloud enwrapped, and Rigi covered with orchards, woods, and pastures. Pilatus and Rigi, imposing as they are, have both been captured by man and reduced to subjection; for they are ascended by rail, and are crowned by hotels that offer every comfort.

The station of Tellsplatte (tels-plaht'-te) is an interesting spot to visit. There, on a ledge of rock, stands the little chapel built in celebration of William Tell. It marks the place where, according to tradition, Tell leaped from Gessler's boat. Here, along the lake, runs one of the famous roads of the world, the Axenstrasse, in some places hewn out of solid rock.

Switzerland has its romance as well as its splendid scenery, and its



THE LION OF LUCERNE

"To the Fidelity and Bravery of the Swiss."

romance has been celebrated many times in prose and verse. Usually, however, the mind of the visitor is absorbed in contemplation of the amazing wonders of Nature. There about the Lake of Lucerne we see how these wonders have been "brought to book" by the skill of mankind. Inaccessible points are reached by elevators or stairways. The imposing walls of rock are tunneled through for carriage roads and railroads.

THE ST. GOTT-HARD ROAD

This marvel of engineering was built in the course of ten years (from 1872 to 1882),



TELL'S CHAPEL

It stands on the shore of Lake Lucerne, at the spot where the hero, William Tell, jumping from the tyrant's boat, escaped the clutches of the Austrian governor.



ON THE AXENSTRASSE

From these two famous windows a beautiful view may be had of Lake Lucerne.

and it runs from Lucerne to Milan, a distance of 175 miles. It takes a course chiefly along the east shore of the Lake of Lucerne, then up the Reuss (rois) Valley until it enters one of the celebrated spiral tunnels. The St. Gotthard tunnel is nine and one-quarter miles in length, and reaches a height of 3,786 feet. In the course of its length it ascends and descends several spiral curves in order to secure a proper grade. It is famous as one of the greatest engineering achievements in the world's history. The road was built by a company; but, in 1909, the Swiss government exercised the right accorded to it in the original agreement of 1879, and bought the railway.

GENEVA

A city of beauty and of business. Like Lucerne, Geneva is the capital of the canton of its own name, and lies at the end of a lake so called. The lake has two names, Lemman being the less familiar one. This lively and industrious city—famous through three hundred years for its watches, jewelry, and music boxes—has many fine hotels, and is much visited by travelers. You find beauties within and about the city. The banks of the lake are rich in verdure, and dotted with many charming villas and pleasure resorts. The lake itself has a beauty peculiarly its own. A boat trip takes you to many points of vantage, where views

can be had not only of the lake but of the surrounding mountain country. One of the most beautiful distant views of Mont Blanc is to be had from Nyon on the north shore of the lake. Lake Geneva is richer perhaps in history and romance than any other spot in Switzerland. Nearby the city is the Castle of Chillon, made famous by Byron in his poem "The Prisoner of Chillon." Aside from the romantic and historic associations of the spot, the castle is a most imposing and interesting example of medieval architecture. Looked at from the water side, with the castle mirrored in the lake, it is a charmingly picturesque sight. Many beautiful towns are situated on the north shore of Geneva, among the most attractive of them being Vevey. This town is a great vineyard center, and has been the scene of interesting festivals and celebrations in honor of the vine.



THE CASTLE OF CHILLON

This old stronghold, with its massive walls and towers, located on the Lake of Geneva, has been made famous by Lord Byron in his poem, "The Prisoner of Chillon."

CHAMONIX

For those who seek the splendors of mountain peaks, the two most interesting towns are Chamonix (shah-mo-nee) and Zermatt, the former because it nestles at the foot of Mont Blanc, the latter for its proximity to the Matterhorn. The valley of Chamonix, through which flows the River Arve, is the one best known to tourists and the one most visited in Switzerland. This is no doubt on account of the grandeur of its glaciers. It is not the beauty that lies in Chamonix that draws so many there: it is

the impressive character of its surroundings,—the huge ice cataracts that flow down toward it, and above them majestic Mont Blanc. The attitude in Chamonix is that of “looking up”; for all the glories to be seen there are above it. An interesting symbol of this is the bronze group that you see as you enter the town. It represents J. Balmat, who first ascended Mont Blanc in 1786, standing beside the Swiss naturalist De Saussure (so-soor') and pointing the way up the mountain. This group is impressively dramatic; for it faces so that Balmat's finger is directed straight toward the summit of Mont Blanc, a view at which the eyes of thousands through the years have gazed in admiration and in awe.

While adventurous climbers are ascending the great mountain, others watch their course from Chamonix through telescopes. Mont Blanc, as Byron has expressed it, is the “monarch of mountains.” Its sovereign sway in Switzerland,



THE MATTERHORN

Ascended for the first time on July 14, 1865, by Edward Whymper and six companions. In the descent all but Whymper and two guides lost their lives.



MOUNT BLANC

This monarch of the Alps, forming the boundary between France and Italy, was ascended for the first time in 1786 by the guide Jacques Balmat.

makes up the thousand feet it lacks in height by its forbidding structure. The Matterhorn has been called many names, "the Demon of the Alps" being an expressive one. It sits among its fellows like a huge crouching lion, its head erect in an attitude of menacing challenge.

THE GREAT ST. BERNARD

We have been going into higher levels. One of the highest known to the general traveler is the Pass of the Great St. Bernard. This is 8,108 feet in height, and through it goes the road between Aosta, in Piedmont, and Martigny, (Mar'-teen'-yee) in Switzerland. The famous Hospice was founded in 962 by Bernard de Menthon, a neighboring nobleman, as a shelter for pilgrims to Rome. It has always been occupied by Augustinian monks, young and strong; about fifteen in number, with some attendants.

All have heard stories of the achievements of the St. Bernard dogs. Some of them have been much exaggerated. The pictures of our childhood days would lead us to believe that these great creatures lifted half-frozen human beings to their backs and carried them up the mountain. As a matter of fact, though, the dogs and

at least, cannot be disputed; except possibly by the Matterhorn; which has an austere character of its own that gives it a position of unique prominence. Mont Blanc (15,782 feet) is the most majestic mountain. In comparison the Matterhorn (14,780 feet)



MONUMENT ERECTED TO DE SAUSSURE
AND BALMAT AT CHAMONIX

the monks of St. Bernard have done a noble work through many years. By this service many travelers who have lost their way or become numbed by cold have been rescued. When we consider that the winter on the pass is nine months long, we can appreciate the vigorous character of the work these monks have assumed. It uses them up in time. After about eighteen years' service it is necessary for a monk to retire to the valleys below and give way to a younger and stronger man.

The Hospice is today connected with stations in the valley below by telephone, so that the monks can be informed of parties starting up the pass. There are several buildings, including a chapel and the shelter house itself. The latter accommodates several hundred. No charge is made for the hospitality; but, as other travelers will inform you, no one should leave without depositing in the contribution box a sum at least as much as he would have paid at a hotel elsewhere.

The St. Bernard dogs, according to tradition, were originally a cross between a Great Dane and a native hill dog, a species of mastiff. They were originally all short-haired dogs. The strain remained pure until 1812, when, on account of severe weather, the dogs, female as well as male, were sent out in service and the



ST. BERNARD DOG
The long-haired breed.

females succumbed to the cold. In order to continue the breed a cross was made with the Newfoundland, and this brought about the long-haired St. Bernard dog of our day. This breed is beautiful; but on account of the snow and ice clinging to its long hair it was found to be not so serviceable as the short-haired dog. The monks of St. Bernard, therefore, bred back to short-haired dogs.



MOUNTAIN CLIMBERS

Mountain climbing is one of the most exhilarating sports in the world. Switzerland offers every opportunity to the mountain climber.

**ST. MORITZ**

The highest village in the Engadine valley. It is well known as both a summer and winter resort.

and has come to be known as one of the most important winter resorts in all Europe. It is not simply the fine climatic conditions that it offers, nor its mineral springs, that commend it to the traveler; it is the magnificence of the scenery and the great joy of outdoor sport during the winter. Surrounded by the most inspiring scenes that Nature could offer, visitors live a life of winter joy, skating, curling, tobogganing, and skeeving. There are many competitions for sporting events, and those of the bobsled are stirring to the point of danger. The famous Cresta Run at St. Moritz is known as the best ice run of all, and its events have been described and pictured many times.

THE JUNGFRAU

While "touching the high spots," go to Mürren. It is a wonderful place, and commands some of the finest views in all Switzer-

The long-haired St. Bernard has taken a place as a very handsome pet, and as a show dog is generally preferred to the short-haired.

SWITZERLAND'S WINTER PLAYGROUND

In striking contrast to the severity of the Great St. Bernard is St. Moritz, in the upper valley of the Engadine. This beautiful spot is 6,000 feet high,

**THE JUNGFRAU**

Ascended for the first time in 1811 by Rudolph and Hieronymus Meyer.

land. You are taken up there in cable cars twenty-two hundred feet from Lauterbrunnen village. You have had your enjoyment in Interlaken, a lovely town in the valley, and there you got a sight of the Jungfrau. When you get up on the heights in Mürren (muer'-ren) your attention is largely on the Jungfrau, the "Maiden Mountain," regarded by many as the most beautiful mountain of the Alps. Attended by her companion peaks, the sharp-pointed Eiger and the snow-shrouded Monk, the Jungfrau presents an aspect of dignity and loftiness that is most impressive. Once seen, the summit of the Jungfrau, rose colored under the touch of the setting sun, can never be forgotten. Ambitious mountain climbers always found the Jungfrau a difficult problem. She was conquered about a hundred years ago, and now a visitor can ride two-thirds of the way up the mountain, and in a few years he may be carried to the summit.



THE STAUBBACH

The "Spray-Brook" is the best known of the Lauterbrunnen falls. It has a leap of 980 feet, and resembles a silvery veil.

In Switzerland there is something for everyone who loves the beauty and the stimulating air of outdoor life. It is in all its beauties and in all its advantages a splendidly graded scale. You may begin in the valley of the Engadine and gradually ascend to St. Moritz; you may start at the Lauterbrunnen Valley from Interlaken and ascend to Mürren. You may linger in Lauterbrunnen Valley to enjoy the beauty of Staubbach, the veil-like waterfall. You may settle by the limpid waters of the Swiss lakes, or you may assail the superb mountain citadels. At either of the extremes, the valleys or the summits, there is much to interest and much to amaze the traveler, and scattered through the intermediate levels are spots of ravishing beauty. It is indeed a country of scenic splendor.

SUPPLEMENTARY READING

Hints and Notes for Travelers in the Alps	<i>J. Ball</i>
Handbook for Travelers in Switzerland	<i>Murray</i>
The Swiss Democracy	<i>H. D. Lloyd</i>
Social Switzerland	<i>W. H. Dawson</i>
The Rise of the Swiss Republic . . .	<i>W. D. McCrackan</i>
A Little Swiss Sojourn	<i>W. D. Howells</i>
Our Life in the Swiss Highlands . . .	<i>J. A. and M. Symonds</i>
Sketches of Switzerland	<i>James Fenimore Cooper</i>

QUESTIONS ANSWERED

Anyone desiring further information concerning the subject of the week can obtain it by writing to the "Inquiry Department" of the Associated Newspaper School, Nineteenth Street and Fourth Avenue, New York City. A list of all previous issues of "THE MENTOR" will be sent free on request. Price per issue, fifteen cents.

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NEXT WEEK'S MENTOR

AMERICAN NOVELISTS

Beautiful intaglio-gravure pictures of Henry James, W. D. Howells, Thomas Nelson Page, James Lane Allen, Winston Churchill, and Owen Wister.

Comment by

HAMILTON WRIGHT MABIE, Author and Editor.

The Associated Newspaper School

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WHAT THE PRECEDING NUMBERS GIVE YOU

- | | |
|---|---|
| FEB. 17. BEAUTIFUL CHILDREN IN ART
<i>Gustav Kobbé.</i> | MAY 5. STATUES WITH A STORY
<i>Lorado Taft.</i> |
| FEB. 24. MAKERS OF AMERICAN POETRY
<i>Hamilton W. Mabie.</i> | MAY 12. STORY OF AMERICA IN PICTURES
THE DISCOVERERS
<i>Professor Albert Bushnell Hart.</i> |
| MAR. 3. WASHINGTON, THE CAPITAL
<i>Dwight L. Elmendorf.</i> | MAY 19. LONDON
<i>Dwight L. Elmendorf.</i> |
| MAR. 10. BEAUTIFUL WOMEN IN ART
<i>J. T. Willing.</i> | MAY 26. THE STORY OF PANAMA
<i>Stephen Bonsal.</i> |
| MAR. 17. ROMANTIC IRELAND
<i>Dwight L. Elmendorf.</i> | JUNE 2. AMERICAN BIRDS OF BEAUTY
<i>Edward H. Forbush.</i> |
| MAR. 24. MASTERS OF MUSIC
<i>W. J. Henderson.</i> | JUNE 9. DUTCH MASTERPIECES
<i>Professor J. C. Van Dyke.</i> |
| MAR. 31. NATURAL WONDERS OF AMERICA
<i>Dwight L. Elmendorf.</i> | JUNE 16. PARIS, THE INCOMPARABLE
<i>Dwight L. Elmendorf.</i> |
| APR. 7. PICTURES WE LOVE TO LIVE WITH
<i>James Huneker.</i> | JUNE 23. FLOWERS OF DECORATION
<i>H. S. Adams.</i> |
| APR. 14. THE CONQUEST OF THE PEAKS
<i>Professor Charles E. Fay.</i> | JUNE 30. MAKERS OF AMERICAN HUMOR
<i>Burges Johnson.</i> |
| APR. 21. SCOTLAND, THE LAND OF SONG
AND SCENERY
<i>Dwight L. Elmendorf.</i> | JULY 7. AMERICAN SEA PAINTERS
<i>Arthur Hoeber.</i> |
| APR. 28. CHERUBS IN ART
<i>Gustav Kobbé.</i> | JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
<i>Professor Albert Bushnell Hart.</i> |
| | JULY 21. SPORTING VACATIONS
<i>Daniel C. Beard.</i> |

FORTHCOMING ISSUES

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|--|--|
| AUG. 4. AMERICAN NOVELISTS
Henry James, William Dean Howells, Thomas Nelson Page, James Lane Allen, Winston Churchill, Owen Wister.
<i>Hamilton W. Mabie, Author and Editor.</i> | SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
<i>H. Addington Bruce, Author.</i> |
| AUG. 11. AMERICAN LANDSCAPE PAINTERS
George Inness, Homer Martin, A. H. Wyant, Thomas Moran, D. W. Tryon, F. E. Church.
<i>Samuel Isham, Art Critic and Author.</i> | SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Henri Boulle, George Hepplewhite.
<i>Professor C. R. Richards, Director of Cooper Union, New York.</i> |
| AUG. 18. VENICE, THE ISLAND CITY
Bridge of Sighs, St. Mark's Cathedral, Rialto Bridge, the Doge's Palace and Campanile, Grand Canal, a Typical Venetian Canal.
<i>Dwight L. Elmendorf, Lecturer and Traveler</i> | SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar.
<i>Dwight L. Elmendorf, Lecturer and Traveler.</i> |
| AUG. 25. THE WIFE IN ART
Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Pourment, by Rubens; Saskia Van Ulenberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Siddall, by Rossetti.
<i>Gustav Kobbé, Author and Critic.</i> | SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall. |

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THE MENTOR

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MICHIGAN Flint Journal Grand Rapids Press Jackson Citizen Press Muskegon News Chronicle Saginaw News		WYOMING Sheridan Enterprise

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THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

American Novelists

DEPARTMENT OF LITERATURE

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"A Wise and Faithful Guide and Friend"

Vol. I

AUGUST 4, 1913

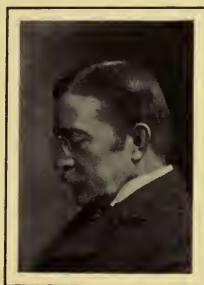
No. 25

AMERICAN NOVELISTS

HENRY JAMES

WILLIAM DEAN HOWELLS

THOMAS NELSON PAGE



JAMES LANE ALLEN

WINSTON CHURCHILL

OWEN WISTER

By HAMILTON WRIGHT MABIE

THIS group of distinguished novelists may be divided into four smaller groups, not only in time, but in selection and treatment of subjects. Mr. James and Mr. Howells are now the senior members of the literary fraternity in this country, and have not only American but European reputations. Only three novelists before them attained this distinction. The earliest of these, Cooper, is still read in many parts of the world, and in little German villages boys call themselves "Cooper Indians," and play at oldtime savage warfare. The author of the "Leatherstocking Tales" wrote the first original American novel, and Hawthorne wrote the first American romance. The first described the manners and customs of a people whom he knew at first hand, but whom Europe knew only by hearsay; the second analyzed the motives and described the workings of the Puritan spirit, and showed how the consciousness of sin worked itself out in the Puritan character. The theme was new, and the manner of treating it was both effective and beautiful—and Hawthorne remains the most artistic writer this country has produced.

The next novelist to whom Europe paid attention was Mrs. Stowe. "Uncle Tom's Cabin" was like a great torch held up over a fiercely disputed field; it showed men and women living under all conditions of slavery, paternal and humane on one hand, and commercial and cruel on the other. It made a drama of a political issue, and was read with bated breath by a million people. It interested Europe because it was a powerful story dealing with a situation that had attracted the attention of the whole Western world; it was at once translated into several languages, and could be found from London to Constantinople.



HARRIET BEECHER STOWE

HENRY JAMES

When Mr. James began writing a generation ago there had been no American fiction of a high order for twenty years or more, and the country had grown rapidly in experience and knowledge. Mr. James showed this more cosmopolitan attitude toward the world, and his style had a quality which was new in our fiction. It was clear in those days; it had great flexibility and capacity for conveying fine distinctions and delicate shadings of thought; it had a tone of maturity which was lacking in the earlier writers, and it was the medium of expression of a thoroughly trained man to whom writing was a fine art. The early



HOME OF HARRIET BEECHER STOWE, HARTFORD, CONN.



W. D. HOWELLS' SUMMER
HOME AT KITTERY, MAINE;
ALSO INTERIOR OF LIBRARY

short stories, of which "The Passionate Pilgrim" may serve as an example, arrested attention by reason of their insight into character and their fine workmanship. There was an air of romance about them; but it was the romance of human temperament, not of incident. The early novels were not popular in the sense of running into large editions; but "The American" found many readers who were quick to appreciate its penetrating and searching analysis of character, its sharp contrasts of American and European traits, and the refinement of a style which is both rich and restrained.

All novelists reveal character; but those in whom the dramatic instinct is strong show it chiefly in action. Mr. James brings out character largely by means of analysis and decription, and for this reason he is often classed among the psychological novelists. Of late years the habit



of analysis has grown on him to such an extent that the movement of his stories has been impeded and his style has become complex and at times obscure. In a time when social relations between America and Europe were becoming more intimate, Mr. James found a rare opportunity of studying American character against a European background, and in the whole range of fiction there have been few writers of more acute penetration, of greater delicacy of stroke and line in painting character, than he. He is one of the small group of American authors to whom the

word "distinction" may be applied.

W. D. HOWELLS

Mr. James has been a student of men and women in society, using that word in its narrower sense; Mr. Howells, who is also a keen observer, has dealt with less sophisticated men and women, and has given us American types unmodified by other influences. A man of deep sympathy with his fellows and sharing in his heart the sorrow and pain



W. D. HOWELLS IN HIS LIBRARY

of the common lot, a lover of Tolstoi and a professed realist, with a strong leaning toward constructive socialism, Mr. Howells has kept his fiction free from any kind of preaching. He has understood his vocation as an artist, and has not made his novels serve his social and political doctrines. Although a man of strong convictions, he is a writer whose touch is notably light, and whose humor is delightfully unforced and happy.

Born in the Central West, Mr. Howells has kept its democracy of spirit and reinforced it by familiarity with modern languages and literature. In his lighter work he has made studies of the whims and foibles of certain feminine types in this country, of such fidelity that they have disturbed those who believe that Americans should tell the truth about themselves only to themselves, and that to take Europe into the national confidence is a kind of petty treason. But if Mr. Howells has seemed sometimes to draw American women with too light a hand, no one so well as he has conveyed a sense of the purity of American women, and the whole-

some tone of American social life outside the very limited circle of what is known as the "Fast Set,"—a group of men and women who are representative not of a nation, but of the attitude toward life so strikingly defined in "The House of Mirth." In his graver mood Mr. Howells has given us "The Rise of Silas Lapham," one of the lasting achievements of American fiction, and "A Hazard of New Fortunes," both

original studies of American life during the age of great fortune-making. The charm of Mr. Howells' art and the refinement of his humor have not given him the popularity of the more dramatic novelists; but he has

made a place of high importance for himself in American literature, and in the hearts of a host of readers who have discerned in him a singularly pure and lovable nature.

THOMAS NELSON PAGE

The aftermath of the war between the States was an idealization of the old social order in the South. Mr. Page and Mr.



BIRTHPLACE OF THOMAS NELSON PAGE
Oakland Plantation, Hanover County, Virginia.



BIRTHPLACE OF JAMES LANE ALLEN, NEAR LEXINGTON, KY.



HARLEKENDEN HOUSE, THE HOME OF WINSTON CHURCHILL IN CORNISH, N. H.

Allen found in the tradition and habit of the Old South elements of a romance founded on reality. Society in the South before the war received its tone from men and women bred in habits of deference and courtesy, sensitive to any slight put upon honor, and prodigal of hospitality. It had rested on an unstable basis; but it had those delightful qualities which came with leisure, easy conditions, and the absence of commercial spirit. This vanishing order found in Mr. Page's earliest stories a record true to life and yet enveloped in the air of romance. "Marse Chan," "Unc' Edinburg," and "Meh Lady" gave the country a thrill of pleasure, so sure was their appeal to sentiment, so refreshingly human and unforced, a rich and picturesque life of its own, a fresh field for the romance of spiritual adventure and social habit.

In these moving tales, told with unobtrusive artistic skill, the long-suspended literary tradition of Virginia received an impulse which has since given the country a group of stories of original quality.

JAMES LANE ALLEN

Never did pioneers carry into a new country a finer blending of the daring which moves the frontier farther from the old centers, and the chivalry of romance for women and idealization of emotion and exper-

ience, than went into the fertile and beautiful Kentucky country in the days which followed Boone's adventurous career, and produced the types of character which appear in James Lane Allen's "The Choir Invisible." The Blue Grass country found in him a lover who was also an artist, and the background of his stories is sketched with exquisite skill. "The Kentucky Cardinal," "Aftermath," and the stories in "Flute and Violin" have not been surpassed in beauty of diction in our fiction. If one might venture to predict long life for any contemporary writing, he would not hesitate to put the short stories of these two Southern writers among American classics.

Mr. Page and Mr. Allen have written long stories as well; in several instances dealing with contemporary life and manners. Mr. Allen has kept in the field of character study with increasing emphasis on the influence of environment. The title of one of his later stories, "The Mettle of the Pasture," suggests the relation of the actors in the drama to the soil on which they live, while the lifelike study of the horse-breeder in "The Doctor's Christmas Eve" is a portrait which could not have been drawn outside the boundaries of Kentucky. Mr. Page in his later stories has dealt with the spread of the commercial spirit, the conditions in which women work, political corruption, and social changes.

WINSTON CHURCHILL

Mr. Wister and Mr. Churchill have one great interest in common,—they are deeply concerned with American character and experience. Mr. Churchill has dramatized our history in a series of works, beginning with "Richard Carvel" of the Colonial period; continued in "The Crossing," of the period of the first great westward emi-



MUSIC ROOM IN HARLEKENDEN HOUSE

gration through the passes of the Alleghenies; in "The Crisis," a picture of struggles between the old North and the old South, between 1861 and 1865, localized in St. Louis; and in "Mr. Crewe's Career," a study of the "machine" in politics and the beginnings of the struggle for popular government which has become a national movement. Mr. Churchill draws with a free hand on a large canvas, and his works have epic quality, emphasizing large and significant movements and defining the place of individuals in them, rather than presenting delicately sketched portraits of men and women in the narrower range of personal experience.

OWEN WISTER

Mr. Wister has the gift of picturing real, vital characters, and his stories are full of a brilliant and moving life. His people are not only alive, but intensely and actively alive. A man bred in the best social traditions, a graduate of the oldest American university, Mr. Wister was fortunate enough to know the frontier at the very moment when



OWEN WISTER'S FAMILY PLACE, IN GERMANTOWN, PA.

the forces of business and the second great Western movement were about to destroy it. Most men who wrote about the old frontier, either in fiction or in plays, were concerned with its melodramatic aspects,—its guns, and shirts, sombreros, and bucking broncos. Mr. Wister saw the



EDITH WHARTON

character behind these stage costumes; he recognized the fiber of the men,—their courage, their spirit of comradeship, their rough but genuine humor, their passion for wide horizons and the freedom of the life of the plains. In "The Virginian," and the short stories from the same hand, our fiction has a series of studies of types of character now almost extinct, and of a stage of life which has disappeared. When "Lady Baltimore" appeared, Mr. Wister had passed from society in an elemental stage to a Southern community which has preserved its oldtime qualities of refinement of manner, dignity of habit, and a hospitality which is the very flower of high breeding and ease of condition. And Mr. Wister was as much at home in Charleston as on the old frontier; a fact highly significant of the quality and fiber of the man. Among American novelists he will hold a place of his own by reason of the vitality and artistic skill of his work.

Mrs. Wharton's stories, even more than those of Mr. James, describe a social life which has taken its tone largely from an older and more conventional society, which has lost its moral simplicity in the complexity of an age of highly organized luxury, and which has

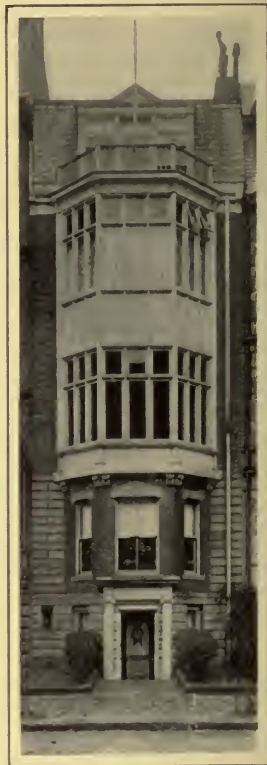
taken on the easy ways of a social life that is entirely comfortable in conscience so long as it feels itself secure in matters of taste. In art Mrs. Wharton is an expert by intuition and practice. The author of "The House of Mirth" is analytical, and secures her most striking effects, not by boldly projecting her characters on a large canvas, but by uncovering their most elusive moods, their obscure motives, the conflict of temperament, character, and social traditions.

Such a power of lighting up hidden processes of thought as Mrs. Wharton possesses needs the reënforcement of an art which is both vigorous and sensitive; and this art is always at Mrs. Wharton's command.

She has both precision and delicacy. She can draw a character in detachment with such vitality of insight and of portraiture that it holds the attention without the aid of accessories; or she can sketch a cross-section of society with convincing energy of stroke. She is the recorder of a highly sophisticated society, more or less relaxed in tone and corrupted by luxury.

Mrs. Deland's method is broader and her emotions of wider interest. She has painted one portrait which the whole country loves. Dr. Lavender has taken his place in the small group of imaginary Americans who are as real as historical Americans. He is a type dear to Americans, because his nature is sweet without a touch of weakness, his vision clear without hardness, his moral perception relentlessly keen but never divorced from pity and sympathy, and his humor fresh and abounding. And Mrs. Deland has also the gift of construction, and has written two or three novels which must be counted among our best fiction.

No list of contemporary American writers of fiction would be complete without the names of F. Hopkinson Smith, John Fox, Jr., Dr. S.



MARGARET DELAND'S HOME
IN BOSTON



MARGARET DELAND WRITING
IN HER LIBRARY.
HER DOG "ROUGH" SITS BY

A M E R I C A N N O V E L I S T S



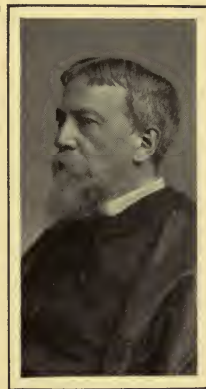
F. HOPKINSON SMITH



MARY JOHNSTON



JOHN FOX, JR.



DR. S. WEIR MITCHELL

Weir Mitchell, and Miss Mary Johnston. Mr. Smith has gained skill as a writer steadily as he has gained skill as a painter; and in the small group of stories which bear his name two or three are likely to be read for a long time to come. "The Fortunes of Oliver Horn" shows Mr. Smith's art at his best, for it is art of the heart as well as of the brain and hand. His romance has permanent elements of human nature; idealism, loyalty, and love are the soul of it.

Mr. Fox, who also finds his characters largely in the South, has drawn the picture of the primitive mountain types in the Kentucky hills with the charm which comes from great simplicity and from an intimate knowledge of the people he describes.

Miss Johnston, who began by writing romances pure and simple, has dramatized the story of the Civil War in two able novels, "The Long Roll" and "Cease Firing." It is not easy to characterize these stories in a phrase, nor is it necessary. They are written with a kind of quiet passion which gives the current sufficient volume to carry an enormous amount of history without sacrificing dramatic interest.

Dr. Mitchell, like Dr. Holmes, has revealed himself in several different capacities, as physician, as poet, as essayist, and as story writer. His novels are characterized by inventiveness, by dexterity, by freshness of feeling. "The Adventures of François" is a capital piece of storytelling; while many people regard "Hugh Wynne" as the best semi-historical story which has appeared in this country. In other novels Dr. Mitchell has shown his skill as a psychologist.

A M E R I C A N N O V E L I S T S

SUPPLEMENTARY READING

A Study of Prose Fiction	<i>Bliss Perry</i>
Criticism and Fiction	<i>W. D. Howells</i>
Essays on Modern Novelists . .	<i>William L. Phelps</i>
American Prose Masters (Cooper, Hawthorne, Emerson, Poe, Lowell and Henry James)	<i>W. C. Brownell</i>
American Poetry and Fiction . .	<i>C. F. Richardson</i>
Great American Writers	<i>Trent and Erskine</i>
Some American Storytellers . . .	<i>Frederick Taber Cooper</i>
American Short Stories	<i>Charles Baldwin, Editor</i>
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Six beautiful photogravures of some of the paintings of George Inness, Homer Martin, A. H. Wyant, Thomas Moran, D. W. Tryon and F. E. Church.

Comment by SAMUEL ISHAM, Art Critic and Author.

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THE MENTOR

A Wise and Faithful
Guide and Friend



American
Landscape Painters
DEPARTMENT OF FINE ARTS

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

AUGUST 11, 1913

No. 26

AMERICAN LANDSCAPE PAINTERS

GEORGE INNESS

HOMER MARTIN

A. H. WYANT



American Art Annual

THOMAS MORAN

D. W. TRYON

F. E. CHURCH

By *SAMUEL ISHAM*

THE beginnings of art in America were confined almost exclusively to portrait painting. In the earliest colonial times unskilled limners came from the mother country and made grotesque effigies of our statesmen and divines. As the settlements developed and the amenities of life increased better men came, and native painters were found, until about the end of the eighteenth century a portrait school of surprising merit arose, founded on the contemporary English school, and developed men like Copley, Stuart, and Sully. The other branches of painting, however,—history, allegory, genre, still life, landscape, and the rest,—were rarely attempted, and usually with unsatisfactory results.

Probably no artist devoted himself entirely to landscape until 1820, when Thomas Doughty, who was already twenty-seven years old,

AMERICAN LANDSCAPE PAINTERS

gave up his leather trade and took to painting American views in delicate gray and violet tones, with small encouragement from his contemporaries.

THOMAS COLE, THE IDEALIST

Soon after came Thomas Cole, the real founder of the school, who emigrated to America with his father's family when he was nineteen. He was a sensitive, delicate youth, who suffered much in his wanderings while trying to support himself, at first by his trade of wood engraving, but most of all after the chance meeting with an itinerant portrait painter

led him to take up art. It was not until he came to New York in 1825 that his merits were recognized and his difficulties ceased. Some small canvases that he exhibited were quickly bought, and from this time until his death his popularity steadily increased. The quality of Cole's work owes much to his own character, and perhaps also to his early English bringing up. He was an idealist rather than a realist. He cared less to reproduce the beauties of the nature around him than to awaken high, moral thoughts. It was not for the pleasure of the eye, but to suggest profitable musings on the grandeur and decline of nations, the transitoriness of life, the rewards of virtue after death, that he painted the "Course of Empire," the "Voyage of Life," and the rest. He was the founder of a ro-



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THE VALLEY OF VAN CLUSE, BY THOMAS COLE



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THE ÆGEAN SEA, BY F. E. CHURCH

mantic school, which may be traced even down to the present day. The succeeding artists did not indeed paint allegories; but they put the main interest of their pictures in the strangeness or beauty of their subject, rather than in rendering ordinary scenes with personal feeling.

CHURCH, PAINTER OF NOBLE SCENERY

The best known of these followers was F. E. Church, who was a pupil of Cole—and the only pupil that he could properly be said to have had; for Church lived and studied in his house for years. While he showed no desire to imitate the mystic subjects of his master, Church cared little for the common world immediately around him. He seems to have thought that the nobler the subject the nobler the picture, and he ransacked the whole earth for its beautiful, strange, or impressive scenes. The luxurious vegetation of the tropics, the isles of the Ægean Sea, the Parthenon, icebergs, volcanos,—he painted them all, set off by sunset, clouds, thunderstorms, rainbows, or whatever else would enhance their beauty, and he painted them well. He was the best artist of his school; much better than Cole, whose careful studies of real scenes are often well done, but



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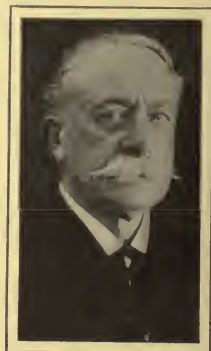
THE ROCKY MOUNTAINS, BY ALBERT BIERSTADT

whose workmanship degenerated rapidly when, leaving nature, he entered into the realm of pure imagination.

The succeeding men who took Church's viewpoint and sought subjects for their exceptional beauty or majesty had an additional impulse given to their imagination by the discovery of such subjects in their own country. Church painted no important picture of his own land; but when exploring parties began to enter the great West they were accompanied by artists eager to set down marvels no less striking than those of the tropics or of Europe.

ALBERT BIERSTADT

The foremost of these artists was Albert Bierstadt, who gave to the public its first impressions of the vastness of the Rockies and all their strange fauna, the buffalo, the big trees, and the rest. The public, both educated and uneducated, enjoyed and admired the pictures which offered it a new impression of the grandeur of its country and flattered the somewhat uncouth but real pride of the time.



ALBERT BIERSTADT

Other men besides Bierstadt accompanied the explorers of the West,—Whittredge, Wyant, Samuel Colman, and others,—but though they painted the plains and the Rockies they soon deserted them for other subjects. One man, however, now a veteran of his profession, has remained faithful to his early ideals.

THOMAS MORAN

Thomas Moran, who was one of three brothers, all distinguished in art, came with them to this country from England in 1844, when he was seven years old. He continues to our day the traditions of Church; not directly, for his training came from an entirely different source, but by his natural preference for Nature in her more striking and impressive forms. A trip to the Yellowstone as early as 1871 furnished him with a series of subjects peculiarly his own; but, while he has always found matter for his brush



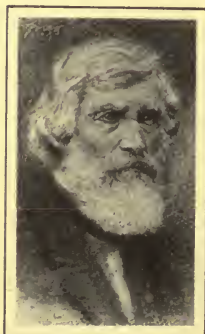
LAKE OF THE WOODS
BY THOMAS MORAN



THOMAS MORAN

in the marvels of the great West, he has added to them many of the most beautiful scenes of Great Britain, Switzerland, Venice, and the Orient, rendering them all with a sure facility and brilliance that make his canvases recognizable at a glance.

In contrast to these men, who sought to give interest and dignity to their work by choosing imaginative or strange, far-sought subjects, may be placed those whose interest was rather in the familiar native landscape that lay about them, who found in it beauty sufficient for their needs if only they could fully express the emotions with which it inspired them. The two schools are anything but rigidly separated. The idealists made careful studies from nature, and the realists attempted excursions into



ASHER B. DURAND

allegory or scenic beauty; but the fundamental difference of the point of view is sufficiently marked.

The two founders of our landscape schools are typical examples of the two temperaments. Thomas Cole, born abroad, with much of the sentimentality of Europe of that time, was a dreamer, sensitive, shy, living in his visions.

THE TRUTH AND FEELING OF DURAND'S ART

Asher B. Durand, on the contrary, was of sturdy Huguenot stock, one of the many children of a farmer who cultivated his land on Orange Mountain, but whose ingenuity made him also a watchmaker, silversmith, and skilled mechanic generally. His son, after some boyish efforts at engraving, was apprenticed to that trade, and rapidly became by far the best engraver in the country, both prosperous and skilful. His masterpiece is the "Declaration of Independence," which holds its own today as a most creditable production. He was still an engraver when Cole came to New York, and was one of the first to encourage him and buy his pictures. At this time Durand, though an older man by some five years than Cole, had not yet begun to paint. When he did some ten years later, in 1835, his first productions were portrait heads admirable in their delicate draftsmanship and sure, fine characterization; but he soon abandoned these for landscape, and for the latter part of his long life devoted himself entirely to it.

Durand's landscapes, like his portraits, showed his training as an engraver in their accurate and minute drawing. Contrary to the general practice of the time,



IN THE WOODS, BY ASHER B. DURAND



Metropolitan Museum of Art

A GLIMPSE OF THE SEA, BY A. H. WYANT

he painted many of his large canvases out of doors in face of nature. His love for nature, combined with his training as an engraver, probably accounts for his almost invariable choice of full mid-summer daylight for his pictures, when vegetation was at its fullest and all its details could be minutely

seen. Yet, for all his love of detail, he does not lose unity, and the color is true to the soft, warm haze of summer, and the shadows keep their local atmosphere.

THE HUDSON RIVER SCHOOL

Durand's landscapes were popular, and there grew up about him a school of painters treating nature much as he did. They loved the country that they visited in their summer excursions, and like him they



A. H. WYANT

Painted Lake George, the White Mountains, the Hudson, and so there grew up what has been called the Hudson River School. Durand was old when he began painting, and his followers were of a younger generation. Kensett was probably the best of them. He worked less from nature than Durand; his detail has none of Durand's tranquil thoroughness, and his shadows are apt to be rendered by a facile generalization of brown. However, he made a decided advance over the older master in representing all aspects of nature, all seasons and all times of day, with a special leaning toward sunsets.

Of the others of the school there is space to recall only a few names at random,—Whittredge, McEntee, Bristol, Sandford R. Gifford, Cropsey, and the rest. They were mostly sincere, hard-

working painters, and very charming, worthy men personally. They won for themselves a social position in the old New York of the 60's and '70's greater and more important than any other artistic group has enjoyed in this country. Their paintings were also admired and bought for handsome prices, and as a whole they were prosperous. Time has dealt rather hardly with their fame. Though all of the men whose names have just been cited left works that may still be seen with pleasure, yet as a rule the pictures of the school were thin, laborious, and timid. There

was no rich, strong handling of the pigment, no decorative quality to the composition, no massing of light and shade, and no revelation of individual temperament and emotion.

WYANT, MARTIN, AND INNESS

Approaches to these qualities were occasionally made; but to find them the general rule we must go to the men who are now conceded to be the culminating masters of the school,—Wyant, Homer Martin, and Inness.

Of these Wyant holds closest to the traditions of the school. He had a larger sense of composition, a completer mastery of technic, a freer handling, and a finer draftsmanship. He represented with infinite refinement the heaped up summer clouds and the smooth, delicate tree trunk beyond which the widespread landscape was

seen; but on the whole it was only a culmination of the qualities of the school and awoke no opposition. With Martin and Inness it was different. They succeeded in giving to their landscapes a deeper note of personal emotion and feeling than any of their predecessors. Both were men of exceptional spiritual and mental endowment. Their characters were formed not in a conventional model imposed by their surroundings, but by much solitary meditation. Both had begun by painting in the general style of the Hudson River School, and both found the result unsatisfactory.

Martin's desertion of the old traditions consisted largely in a change of workmanship. Instead of the thin, smooth coating of pigment general at the time, which he himself had practised in the beginning, he used a thick impasto, laid on with a heavily loaded brush or even the palette knife. The color, too, was not used in unbroken tones, but drawn



HOMER D. MARTIN



SEPTEMBER AFTERNOON, BY GEORGE INNESS

shows greater variety. He early felt the monotony of the old school, its lack of certain qualities that he found in engravings of European landscapes, and he used to take the prints with him when he went sketching, to try to discover wherein their merit consisted. He studied nature continually, living with it, so that at last he knew its moods and methods by heart. Toward the end of his life he painted much from memory. A landscape painting, perhaps originally sketched from nature, would change under his brush much as the scene itself might under changing lights or varying seasons. The sky filled with clouds, then cleared again, the sunlight spotted the grass or the shadows stretched across it, while the trees turned from the green of summer to the russet of

and blended together in streaks and spots, which gave it quiver and vitality. Apart from the method of painting, the manner changed also. Detail, so admired by the public of the day, was more and more simplified. The composition resolved itself into a few strong masses of light and dark, the relations between which became more and more balanced and subtle as the little incidents disappeared. His pictures in this latter manner are not very numerous, for he could not paint when he was not in the mood; but the best of them make a profound impression by their strong simplicity.

THE ART OF INNESS

Inness was a much more prolific painter, and his work



GEORGE INNESS



Metropolitan Museum of Art

ACROSS THE FIELDS, BY D. W. TRYON



American Art Annual

D. W. TRYON

autumn. Naturally work of this later period, much of it left unfinished, is very unequal in merit; but at its best it marks his highest achievement rather than the more carefully planned productions of his middle life. It is more vital and more subtle; but all of Inness's work except his very earliest reflects the inner nature of the man. It has none of the dignified melancholy of Martin, which has also at times its note of revolt. Inness is never trivial: he keeps his seriousness; but he is never sad. Nature is to him always beautiful, always kindly.

With Wyant, Martin, and Inness our early landscape school reached its culmination. Their lives all continued after the end of the Civil War, they even did their best work after it; but they belonged to a school formed in other surroundings. After the war conditions changed. The country was less isolated, intercourse was easier, wealth had increased, and foreign paintings, calculated to show the deficiencies of native work, became increasingly common. The budding artists were no longer willing to pick up their art by their own

AMERICAN LANDSCAPE PAINTERS

exertions, aided by occasional counsel from their elders or such inadequate schools as the country then furnished, but departed in ever increasing numbers to the famous schools of Europe.

The difference was not that the earlier painters had ignored Europe. They traveled to see the masterpieces of art and the beauties of nature in foreign countries; but they were on the whole contented with their work and proud of their native school. The younger men absorbed enthusiasm for foreign workmanship, and adopted foreign standards.

THE SENTIMENT OF TRYON

D. W. Tryon is an example of this new spirit at its best. His sentiment, if not so deep and strong as Inness at his best, is yet more delicate and subtle. That is due to a difference of temperament; but the way in which the picture is developed is a matter of training. With Inness the first thing was to express somehow his feeling, and then the canvas was worked over until it was got into construction; with Tryon the draftsmanship was fundamental and indispensable, and the sentiment was built upon that. One may say of our recent landscapes that they show a construction gained from the study of the nude and a handling adapted from the best foreign models. This education has greatly raised

the average of our art; but a few men of the older time had strength and feeling to work out a training for themselves more personal and perhaps as permanent as that of the later day. Time tests all things, and its verdict cannot be foreseen; but it is doubtful if it will place any of our modern landscape artists before Martin or Inness. Among these modern landscape painters are men of such talent as H. W. Ranger, Bruce Crane, and J. Francis Murphy, without mention of whom no article on American landscape painters would be complete.



H. W. RANGER



BRUCE CRANE



J. FRANCIS MURPHY

AMERICAN LANDSCAPE PAINTERS

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American Masters of Painting	<i>C. H. Caffin</i>
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A History of American Painting	<i>Samuel Isham</i>
A History of American Art.	<i>K. S. Hartman</i>
Book of the Artists	<i>Henry T. Tuckerman</i>
Life and Times of Asher B. Durand	<i>John Durand</i>
Homer Martin	<i>Frank Jewett Mather</i>
George Inness	<i>Elliott Daingerfield</i>
George Inness: A Memorial	<i>Alfred Trumble</i>
Homer Martin: A Reminiscence	

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Bridges of Sighs, St. Mark's Cathedral, Rialto Bridge, the Doge's Palace and Campanile Grand Canal, a Typical Venetian Canal
<i>Dwight L. Elmendorf, Lecturer and Traveler.</i> | SHOWING, J. Henri Riesener, André Henri Boudet, George H. Oppenwhite.
<i>Professor C. R. Richards, Director of Cooper Union, New York.</i> |
| AUG. 22. THE WIFE IN ART
Isabella Follis, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Fourment, by Rubens; Saskia Van Ulschberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Stuart, by Rossetti.
<i>Gustav Kobbé, Author and Critic.</i> | SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar
<i>Dwight L. Elmendorf, Lecturer and Traveler.</i> |
| SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe
<i>H. Alden Brown, Author.</i> | SEPT. 22. HISTORIC SPOTS OF AMERICA
Fort Mifflin, Plymouth Rock, The Alamo, Independence Hall, Gettysburg, Independence Hall
<i>Richard Barry.</i> |
| SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas | SEPT. 28. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Château Chantilly, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
<i>Professor Clarence Ward, Rutgers College.</i> |

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THE MENTOR

A Wise and Faithful
Guide and Friend



Venice,
The Island City
DEPARTMENT OF TRAVEL

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"A Wise and Faithful Guide and Friend"

VOL. I

AUGUST 18, 1913

No. 27

VENICE, THE ISLAND CITY

ST. MARK'S CATHEDRAL

DOGE'S PALACE AND
CAMPANILE

BRIDGE OF SIGHS



GRAND CANAL

TYPICAL VENETIAN
CANAL

RIALTO BRIDGE

A Trip Around the World with

DWIGHT L. ELMENDORF, Lecturer and Traveler.

THE PEARL OF THE ADRIATIC," she has been called. "Queen of the Sea" is another of the poetic terms applied to her. If all the expressions that have been used by admirers to pay tribute to the beauty of Venice were gathered together, they would make a glossary of eulogy of considerable size. It was inevitable from the beginning that Venice should receive such homage; for she has a beauty that distinguishes her from all other cities. She is absolutely unique in picturesque attraction and in romantic interest. There are many cities that draw the admiration of the traveler: there is but one Venice, and anyone who has been there and felt her spell cannot wonder at the worshipful admiration that she has received from the time of her birth in the sea.

The fascination of Venice for the traveler is such that ordinary terms of appreciation are insufficient. The city takes complete possession of

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one, and visitors who have surrendered to her charms are referred to as having the "Venice fever." All who love beauty have had more or less violent attacks—the artist is most susceptible to it.

HOW IT CAME TO BE

Venice is built on a group of little islands. At a depth of from ten to fifteen feet there is a firm bed of clay; below that a bed of sand or gravel, and then a layer of peat. Artesian wells dug to the depth of sixteen hundred feet have shown a regular succession of these beds. On this base, piles, where they have been used for the foundation, have become petrified. So the city may be described actually as having been built up from the bed of the sea. In its physical aspect it may be summed up



THE GRAND CANAL DURING A FÊTE

This is the main artery of traffic in Venice. It is nearly two miles long, and varies from 100 to 200 feet in width. It is adorned with about two hundred magnificent old patrician palaces.

VENICE, THE ISLAND CITY



THE GRAND CANAL BY MOONLIGHT

lanes and passages among the houses; but the general effect is such as would make an impression on the traveler of a city set in the sea, and the people live, move, and have their being on either stone or water. They are strangers to groves, shady lanes, and country places. Some of the inhabitants of Venice have never seen a horse or a cow.

The city is divided into two parts by the Grand Canal, which is nearly two miles in length and varies from 100 to 200 feet in width. It makes a fine curve like the letter S, and by this it displays to advantage the magnificent residences that line it. There on its gleaming surface are to be seen the brilliant pageants of the city,—gondolas and autoboats in great number, gay parties, chatting and laughing and tossing flowers, and the whole stretch a blaze of intoxicating color. Some of the most attractive views of Venice are to be had not from within the canal, but from some point out in the lagoon. Your map of Venice will show you the city not literally situated in the Adriatic Sea, but located within the lagoon and protected from the outer sea by long sand hills strengthened by bulwarks of masonry. From the strip to the mainland, across the lagoon, where Venice is situated, the distance is about

by saying that Venice stands on 117 small islands formed by something like 150 canals and joined together by 378 bridges.

There is but little in the way of sidewalks. Occasional narrow paths of stone skirt the canals; but in many places the water laps the very walls of the buildings, and transportation is to be had only by boat. Of course there are many



A GONDOLA

These black-painted craft take the place of cabs in Venice. They are propelled by a gondolier, who stands at the rear.

VENICE, THE ISLAND CITY



VENICE AND THE ADRIATIC SEA

A panorama of the beautiful "Island City."

five miles, and in this stretch of water you will see many striped posts called "pali." These mark the navigable channels about the city.

ST. MARK'S

It is not the physical conditions alone that make Venice unique. In the beauty and interest of its domestic architecture it ranks before any city in the world. The mosaics of Venice have been famous for centuries, and are today the marvel of all who see them. The spot where Venice has massed the gems of her beauty is St. Mark's Place.

The view of Venice most familiar to stay-at-home bodies is the one to be had from across the water looking at St. Mark's Place, and including, besides the cathedral of St. Mark, the Doge's (doje) Palace and Campanile (cam-pa-nee'-le) Tower, and in some cases a glimpse of the Bridge of Sighs. The Piazza of St. Mark is called the "Heart of Venice." All the life of the city surges there at certain times, then sweeps from there through its various channels. It is gayest on summer evenings, when the population turns out to enjoy the fresh air and listen

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to the military band. At that time the piazza is brilliant with fashionable people. Go there on a moonlight night, and you will find it a dream of beauty. You must see, of course, the pigeons of St. Mark's. Flocks of them circle about the square or gather in groups on the pavement, wherever food is to be found. The pigeons of St. Mark's used to be fed at public expense. It is not necessary now: there are always plenty of travelers that will pay them this pleasant toll for the sake of being photographed in their company. St. Mark's Place is 191 yards in length, and in width 61 yards on one side and



A VENETIAN CANAL

One of the smaller and narrower canals of Venice.



ST. MARK'S CATHEDRAL

The remains of St. Mark, the tutelary saint of Venice, are said to have been brought from Alexandria in 829, and to have been buried here.

90 on the other. The beautiful effect of it can hardly be expressed. It is paved with trachyte and marble, and surrounded by buildings that are not only important historically but most interesting architecturally.

The Church of St. Mark, now a cathedral, was begun in 830. The year before that the bones of St. Mark, the saint of Venice, were brought from

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Alexandria, and they now lie buried in the church. This marvelous building is Romanesque in style. During the eleventh and twelfth centuries it was remodeled and decorated with most lavish magnificence. In the fifteenth century it received some Gothic additions which enhanced its effect. In such short space as this it is impossible to do justice to the beauty of St. Mark's. It is best by far to rest on what Ruskin has said in his "Stones of Venice":

"The effects of St. Mark's depend not only upon the most delicate sculpture in every part, but eminently on its color also, and that the most subtle, variable, inexpressible color in the world,—the color of glass, of transparent alabaster, of polished marble, and lustrous gold."



THE RECONSTRUCTED CAMPANILE OF ST. MARK'S

The building is in the form of a Greek cross, with mosaics covering more than 4,500 square feet. Over the upper entrance are four horses in gilded bronze, counted among the finest of ancient bronzes. They may have adorned the triumphal arch of Nero

or that of Trajan in Rome. The Emperor Constantine sent them to Constantinople, and from there they were brought by the Doge Dandolo to Venice in 1204. These horses were taken to Paris by Napoleon in 1797, and for awhile crowned a triumphal arch in that city. After Napoleon's downfall, in 1815, the bronzes were restored to their original place at Venice.

PALACE AND CAMPANILE

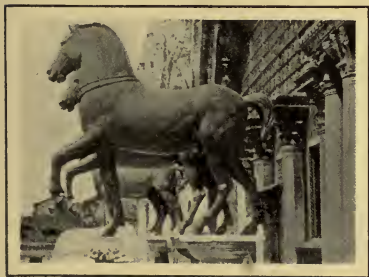
Close beside the cathedral of St. Mark stands the square Campanile, the most prominent feature in all Venetian views. Standing 325 feet high, the Campanile always dominated the picturesque low stretch of Venice's skyline and gave a peculiar distinction to the whole scene. It seemed indeed to many Venetians and to lovers of Venice all over the

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AMERICANS FEEDING THE DOVES OF
ST. MARK'S

scale. The older part of the present edifice was built in 1309; while the west wing, facing on the piazzetta, was built between 1424 and 1438 by the celebrated architects Buon, father and son.



THE BRONZE HORSES OF ST. MARK'S

These horses are among the finest of ancient bronzes. They probably once adorned the triumphal arch of Nero, emperor of Rome.

world that the city had lost its crowning feature when, in 1902, the Campanile collapsed. It was originally erected in 900 and rebuilt in 1329. After it had fallen Venice seemed maimed, and the hearts of thousands felt the depression until the tower was rebuilt and the city could once again hold up its beautiful head. A new tower was built by Piacentini (pee'-ah-chen-tee'-nee) during the years 1905 to 1911, and on completion it was consecrated with most impressive ceremonies.

The Doge's Palace was originally founded about 800; but was destroyed by fire five times, and each time rebuilt on a grander

In gazing at the Doge's Palace the eye is first caught by the upper arcade. From there the sentences of the "Council of Ten" were pronounced—listened to by [the assembled people in silence and in awe.

The columns of this arcade are most beautiful, and have been pointed to with pride for years. Ruskin describes the detail of the sculptured columns, and declares that they are the finest of their kind in Europe. The interior of the Doge's Palace is wonderful. Tintoretto's painting of



LION OF ST. MARK'S

VENICE, THE ISLAND CITY

"Paradise" is there, a marvel in size and in detail. The residence of the Doges and the apartment in which the authorities held their meetings are there, revealing still much of their ancient glory. The palace is virtually a museum, and it shows a great display of fine paintings, containing, among others, notably works of Tintoretto, Paul Veronese, (vay-ro-nay'-seh) and Palma Giovane (jo-val'-neh). Days could be spent profitably wandering through these halls, studying the treas-



THE PALACE OF THE DOGES

The Doge's Palace is said to have been founded beside the church of St. Theodore about 800 for the first Doge of Venice. It has been rebuilt and altered many times.



SCALA DEI GIGANTI, DOGE'S PALACE

The Stairway of the Giants, so called from the colossal statues of Mars and Neptune at the top, leads to the Palace of the Doges. On the highest landing of these steps, in the later days of the Republic, the Doges were crowned.

ures of art and history to be found there.

BRIDGE OF SIGHS

In one room you will find yourself gazing from a window at a sight that will be familiar to you; though you may never have traveled before. You will exclaim when you see it, "The Bridge of Sighs!" A corridor nearby leads you to the bridge. You will take it, and find that it conducts you across from the Palace of the Doges to the prison, where are to be seen the gloomy walls as well as the torture

VENICE, THE ISLAND CITY

chamber and the place of execution of former days. The Bridge of Sighs is best known in Venice, and the reason for it is chiefly sentimental. The Council of Ten of the Middle Ages is supposed to have sent doomed state prisoners across this bridge to their execution. We gather that these unfortunates saw the light of day for the last time when crossing the bridge. The thought is enough to seize upon the imagination of visitors, and many of them indulge themselves in sympathetic reveries when there. The interior of the Bridge of Sighs is gloomy enough to start creepy feelings; but there is no need of wasting too much sentiment on it. W. D. Howells calls it a "pathetic swindle." As a matter of fact, there is no evidence that any great number of prisoners, or any prisoner of importance, ever crossed there.

Aside from any sentimental reason, however, the Bridge of Sighs is most interesting architecturally. It was built in 1600. It is attractive in design, and it makes a good picture, connecting with fine lines the two grim buildings on each side and bridging over the long, narrow canal beneath.

PICTURESQUE WATERWAYS

The canals of Venice are of varying width, and as they wind through the city they offer picturesque nooks and corners that have from the earliest times captivated the eye of the artist. F. Hopkinson Smith, a long-time devotee of Venice, has painted several hundred pictures, and at that has drawn but lightly on the possibilities of the subject.

Little canals in deep shadows, wider canals in sunlight, some straight, some curved, and at various points picturesquely bridged, supply effects in light and color that the eye greets with delight.



HALL OF THE GRAND COUNCIL, DOGE'S PALACE

This was the assembly hall of the great council, which consisted of all members of the nobility over twenty.



BRONZE WELL, DOGE'S PALACE

VENICE, THE ISLAND CITY

THE GRAND CANAL

It is trite and ineffective simply to say that the Grand Canal is the great artery and thoroughfare of Venice. It is so much more than that: it is a magnificent show course adorned with two hundred or more mag-

nificent palaces dating from the fourteenth to the eighteenth centuries, and beautiful churches and interesting public buildings. A sightseeing trip in a gondola affords the visitor an object of architectural beauty and historic interest at every rod. The historic interest of some of these houses is double,—the interest attached to them by virtue of the original patrician owners, and a new interest acquired through the residence in them of



THE CHURCH OF SANTA MARIA DELLA SALUTE

Erected in 1641-56 in commemoration of the removal of the plague in 1630. The interior contains excellent paintings by Titian.

notable men of later time. Drift slowly along this splendid waterway. Marble steps lead down from the noble residences to the water's edge. Tall posts bearing the colors of the family serve as hitching posts for the boats. Your guide will tell you the stories, poetic and dramatic, of the families whose names are set down in the great roll of the nobility of Venice entitled "The Book of Gold." Then you will be told of the later associations that enhance the



PALAZZO VENDRAMIN-CALERGI

Richard Wagner, the composer, died in this house in 1883.

VENICE, THE ISLAND CITY



THE GRAND CANAL

Looking across the canal we see here an example of the beautiful palaces which line this famous thoroughfare.

the Browning home, a Gothic building, in which W. D. Howells wrote his "Venetian Life." In another palace George Sand had residence for a time. The great painter Titian (tish'-an) lived in one of these buildings.

Each structure has its interest. Each bend of the canal reveals new beauties. Across the beautiful waterway are three bridges—the name of one is familiar the world over.

THE BRIDGE OF THE RIALTO

For many years this was the only bridge across the Grand Canal, and it stands for much of the past glory of Venice. It is made of marble, and is over 150 feet long. It was built between the years 1588 and 1592, and is today, as it was in early times, a place of shops. Here Shylocks have bargained and Bassanios have met their friends these many years. More literally speaking, it was not the Bridge of the Rialto that Shylock refers to in Shakespeare's "Merchant of Venice," but the district nearby.

It is difficult for anyone who has visited Venice to select single points for comment or description. The city appeals to him as a whole, and each object of beauty in it is a part of the wonderful whole. The essence of Venice is a dreamy, poetic charm,—a charm of light, color, and form, not of sound. Mrs. Oliphant writes:

"Venice has long borne in the imagination of the world a distinctive position, something of the character of a great enchantress, a magician of the seas...She is all wonder, enchantment, the brightness and glory of a dream."

interest of some of the palaces. That handsome mansion over there is where Desdemona lived. Nearby it is the Palazzo Vendramin-Calergi, (ven-drah'-min cahl-eh'-gee) in which Richard Wagner (vahg'-ner) died in 1883. That stately palace over there was for a time the home of Robert Browning; he died there in 1889, and there is a memorial tablet on the wall. Look at those three palaces close together. The one in the center was occupied by Lord Byron in 1818. Nearby is

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SUPPLEMENTARY READING

Studies in the History of Venice	<i>H. R. F. Brown</i>
Venice	<i>H. R. F. Brown</i>
Makers of Venice	<i>Mrs. Oliphant</i>
The Venetian Republic (two volumes)	<i>W. C. Hazlitt</i>
Venetian Life	<i>W. D. Howells</i>
St. Mark's Rest	<i>John Ruskin</i>
The Stones of Venice	<i>John Ruskin</i>
Gondola Days	<i>F. Hopkinson Smith</i>
Literary Landmarks of Venice	<i>Laurence Hutton</i>
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Exquisite photogravures of Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helena Fourment, by Rubens; Saskia Van Ulenburg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Siddal, by Rossetti.

Comment by GUSTAV KOBBE', Author and Critic.

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- MAR. 10. BEAUTIFUL WOMEN IN ART
J. T. Willing.
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W. J. Henderson.
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James Huneker.
- APR. 14. THE CONQUEST OF THE PEAKS
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Gustav Kobbé.
- MAY 5. STATUES WITH A STORY
Lorado Taft.
- MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
Professor Albert Bushnell Hart.
- MAY 19. LONDON
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- MAY 26. THE STORY OF PANAMA
Stephen Bonsal.
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- JULY 28. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
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- AUG. 4. AMERICAN NOVELISTS
Hamilton W. Mabie.
- AUG. 11. AMERICAN LANDSCAPE PAINTERS
Samuel Isham.

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Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Fourment, by Rubens; Saskia Van Ulenberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Sidall, by Rossetti.
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A Wise and Faithful
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The Wife In Art

DEPARTMENT OF FINE ARTS

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To make you well acquainted with the world's knowledge by devoting a little time to interesting reading and to looking at beautiful pictures.

To enable you to acquire this knowledge without special effort, so that you may come easily and agreeably to know the world's big men, big things, and big achievements.

The Mentor gives you each week a simple, lucid article by a well known authority, and six exquisite pictures. On the backs of these pictures is the daily reading—interesting, descriptive comment. In this way you learn one thing every day, and day by day and week by week, you learn the things you have always wanted to know.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

AUGUST 25, 1913

No. 28

THE WIFE IN ART

LUCREZIA FEDI—
ANDREA DEL SARTO

LUCREZIA BUTI—
FRA FILIPPO LIPPI

HELENA FOURMENT—
RUBENS



SASKIA VAN ULENBURG—
REMBRANDT

MARIA RUTHVEN—
VAN DYCK

ELIZABETH SIDDAL—
ROSSETTI

By GUSTAV KOBÉ

IT may be that he who rides alone rides fastest; and that the man encumbered with wife and family feels his pace slacken and the goal as far away as ever. Andrea (ahn'-dree-ah) del Sarto, in the closing lines of Browning's poem, utters the same thought. He is addressing his wife, Lucrezia Fedi, whose extravagant and wayward tastes, many think, ruined his career and prevented his ranking with Leonardo (lay-o-nar'-do), Raphael (rah'-fay-ell), and Angelo (ahn'-jel-o):

In heaven, perhaps, new chances, one more chance—
Four great walls in the New Jerusalem,
Meted on each side by the angel's reed,
For Leonard, Raphael, Angelo, and me
To cover—the three first without a wife,
While I have mine! So—still they overcome
Because there's still Lucrezia,—as I choose.

And so, in that supreme painting contest with his three rivals, he still is distanced, "because there's still Lucrezia" (loo-crate'-see-ah). But

note that he adds, "as I choose." He had rather fail with her than triumph without her.

Indeed, my point in mentioning Andrea and Lucrezia is to assert that he rode faster for not riding alone; that he was not the equal of the three artists he aspired to rival; and that, if it is sometimes thought he might have rived them, this is due to the works he painted under the inspiration of his love for Lucrezia. She kept him in a constant state of impecuniosity and jealousy; but it was "as I choose." And well it might have been! His art seems to rise to a higher plane from the moment her dark, imperious beauty—a new note in religious painting—looks out at us from works like the "Madonna of the Harpies" and the youthful Saint John. For from her face he painted the faces not only of women, but also of boys and youths, and always it is her beauty that dominates the picture.



LUCREZIA FEDI, BY DEL SARTO
In the Royal Gallery, Berlin.

INFLUENCE OF THE WIFE

If she, in character the worst kind of wife a man can have, so inspired her husband, how rare and exquisite must have been the influence of Lucrezia Buti (boo'-tee) over Fra Filippo Lippi (lip'pee), of Helena Fourment (hel-en-ah fur'-ment) over Rubens (roo-benz), of Maria Ruthven over Van Dyck, of Saskia over Rembrandt, of Elizabeth Siddal over Rossetti! For these women were devoted to their artist-husbands, and were in turn adored by them. Doubtful, indeed, if any of these men would have subscribed to the doctrine that he rides fastest who rides alone.

Lucrezia Buti, who was the wife of Fra Filippo Lippi, must not be confused with the Lucrezia Fedi (fay'-dee) whom Andrea married. Moreover, the circumstances



ANDREA DEL SARTO, BY HIMSELF
In the Pitti Gallery, Florence.



DETAIL OF THE VIRGIN AND CHILD
BY FRA FILIPPO LIPPI

Lucrezia Buti was the model for the Virgin.

be locked up in a room of the Medici Palace. Fra Filippo stood this for a few days. Then one night, wearying of his confinement, he escaped. The friar's own pleading in Browning's poem tells the story:

I could not paint all night—
Ouf! I leaned out of window for fresh air.
There came a hurry of feet and little feet,
A sweep of lute-strings, laughs, and whiffs of song—
 ... Round they went.
Scarce had they turned the corner with a titter,
Like the skipping of rabbits by moonlight,—three
 slim shapes,
And a face that look'd up... Zooks, Sir, flesh and
 blood,
That's all I'm made of! Into shreds it went,
Curtain and counterpane and coverlet,
All the bed furniture—a dozen knots,
There was a ladder! Down I let myself
Hands and feet, scrambling somehow, and so dropped,
And after them.

Notwithstanding his conduct, so out of keeping with his cloth, he was appointed

under which Fra Filippo wooed and won his Lucrezia were far more romantic. He was a man whose great talent manifested itself early in life, and, although he had been put in a monastery because his relatives were too poor to educate him, his evident genius for art earned him many liberties. In fact, he was decidedly gay, and the hero of numerous escapades, the most famous of which has been immortalized by Browning, who found in the two Italian artists, Andrea and Lippo, subjects for two of his finest poems.

The adventure of which Browning writes occurred upon the triumphant return to Florence of Cosimo de' Medici (med'-e-chee) and his patronage of Fra Filippo. Cosimo, frequently annoyed by the friar's loose habits, and despairing of his ever finishing an important picture that he had commissioned him to paint, caused him to



FRA FILIPPO LIPPI



PETER PAUL RUBENS, BY HIMSELF
In Windsor Castle, England.

chaplain to the nuns of the convent of Santa Margherita (mahr'-gare-ee-tah) in Prato (prah'-to) and commissioned by the abbess to paint a picture of the Madonna for the altar of the convent church. It chanced that there was in the nunnery a novice to whom convent life was just as ill suited as monastic life would have been to Fra Filippo had he been obliged to abide by its tenets.

FILIPPO AND LUCREZIA BUTI

The name of the novice was Lucrezia Buti, and, struck by the grace and beauty of this young woman, the artist begged that she might be allowed to pose for him for the picture, and the request was granted. It may indeed have been diplomacy on the part of the abbess; for it is not unlikely that Lucrezia, who had no vocation whatsoever for

conventual life, had proved herself refractory, and that the convent authorities saw a chance of getting rid of her, which they could not do by returning her to her family, because she had been consigned to them against her will by a stepbrother, anxious to get rid of her care and expense. In any event, the friar Lippi fell in love with her and she with him. Profiting by the crowd and confusion attendant on the festival of the Madonna of the Girdle, which is celebrated in Prato on the first of May, Fra Filippo carried off Lucrezia, appealed to his patron, Cosimo de' Medici, and through the latter's intercession received from the Pope, Pius II., a special brief, absolving both himself and the novice from their ecclesiastical vows and granting them dispensation to marry. He



HELENA FOURMENT, BY RUBENS

and Lucrezia had two children; their son, Filippino Lippi, more than rivaling his father's fame as a painter. The Madonna that Fra Filippo painted for the convent may still be seen in Prato, and there are other pictures in which Lucrezia's lovely face is discernible.

THE TWO WIVES OF RUBENS

Rubens was so happy with his first wife, Isabella Brandt, who died after eighteen years of blissful married life with him, that he could not endure the loneliness of being a widower, but four years after Isabella's death took as his second wife Helena Fourment. This marriage proved to be as happy as the first; although he was already fifty-three and she barely sixteen. Their union was blessed with five handsome children; so that his declining years found him surrounded by youth and beauty, and with a splendid young wife as comrade.

During the eighteen years of his first marriage Isabella appeared in nearly all his large pictures. She was of a more refined type than Helena; so that, with his second marriage, when he began to introduce his second wife into his pictures, his style becomes broader and more vigorous. For Helena had a strong, fully developed figure of pronounced contour, rosy flesh tints, golden hair, and lips that seemed always partly open to show the flash of pure white teeth. These were her attractions. She was obviously more beautiful, more brilliant, than Isabella, although in her youth her development was somewhat too luxuriant,—a picture



HELENA FOURMENT, BY RUBENS

A portrait of the artist's second wife and two of their children, hanging in the Louvre, Paris.

of healthy, bursting, buoyant young womanhood. Indeed, so proud does Rubens seem of having, at his age, won a woman of her pronounced and youthful charms, that in some of his pictures he expresses them too freely, as, for example, in the Helena in a fur pelisse in the Imperial Gallery, Vienna. That Rubens drew a vast amount of inspiration from his two wives, Isabella and Helena, is obvious to anyone familiar with his work; for they appear in picture after picture from his brush. His married life, first with Isabella and then with Helena, was a constant stimulus to his best work.

REMBRANDT AND SASKIA

Rembrandt, too, was married twice, and although his first wife was refined and aristocratic and his second far from it, having been a servant in his household, he was intensely happy with both and painted them many times.



REMBRANDT, BY HIMSELF
In the Royal Gallery, Berlin.



SASKIA, BY REMBRANDT

Saskia van Ulenburg, although not strictly speaking a beauty from the casual point of view, lent herself admirably, nevertheless, to pictorial treatment, especially that pictorial treatment of lights and deep shadows of which her husband was the greatest master that ever lived. Indeed, the pictures in which she appears are almost too numerous to mention. There is the delightful portrait of her in the gallery at Cassel, said to have been painted in her own home in 1633, the year before she and Rembrandt were married. Her face in profile, the features delicately delineated, is shown against a background of deep, rich colors. With the lightest touch her wavy chestnut hair lies upon her cheek and forehead. A spray of rosemary in her hand rests across her heart. This, the emblem of a Dutch maiden's betrothal, tells its own story.

Probably, however, the most famous portrait ever painted of an artist and his wife is that by Rembrandt in the Dresden Gallery, of Saskia seated on his knees while he clasps her waist with his left hand and raises in his right a half-filled glass. The joy on their faces gives witness to the pride and pleasure they found in each other. Saskia was a wealthy woman, and while she lived want never entered Rembrandt's house. But, alas! she was delicate, and died in 1642, less than a year after giving birth to the son who was christened Titus. Rembrandt had spent much money in filling his house with objects of art,—prints, rich stuffs for costumes, and other things—and not long after Saskia's death he found himself impoverished. Some idea of the richness of his collections is obtained from the adornments with which Saskia appears in the picture known as the "Jewish Bride," and in the genre portrait, "Minerve," in which she is shown as a learned lady in the richest of costumes, seated at a beautiful table and reading from an ancient tome.

Rembrandt ranks with the greatest masters in art. "He rides fastest who rides alone." Is it possible that Rembrandt could have ridden faster or reached a farther goal without Saskia and Hendrikje?



REMBRANDT AND SASKIA, BY REMBRANDT

In the Royal Gallery, Dresden.

VAN DYCK'S PORTRAIT OF MARIA RUTHVEN

Van Dyck, the favorite pupil of Rubens,—so much so that when some romping pupils in Rubens' absence brushed against a partly finished picture and marred it he was asked to retouch it in order that the master might not notice the defect,—also was a favorite in the world of women, and

much influenced by them. Even in youth a love adventure is said to have sent him from Rubens' atelier to Italy. In England, where no one is more closely identified than he with the period of Charles I., "*die schönen ladies*," as a German writer on Van Dyck expresses it, fairly fought for the honor of being painted by him.



VAN DYCK, BY HIMSELF

This portrait, which hangs in the Hermitage, St. Petersburg, shows the artist as a young man.

If his works lack the vital vigor and joyous abandon of the typical Flemish masters, it must be remembered that his Italian sojourn, passed largely in court circles, greatly refined his style, and that he, the painter of aristocrats, is also an aristocrat among painters. His output for his short life (1599-1641) was great, and of the 1,500 works catalogued as his 300 are portraits of women. Walpole speaks of their beautiful hands. But Van Dyck had special models for the hands, for those of both the men and the women. The elegance and refinement of his work is, however, undoubted, and, though he lacks the power of a Rembrandt and the tremendous verve of a Rubens, much of his work (within the limitations

imposed by elegance) is executed in the "large" manner.

It is said that his ability to accomplish so much was due to the fact that he never allowed a sitter to weary him, obviating this by dismissing them at the end of an hour. At the time appointed for the sitting the artist appeared in his studio. At the end of the hour he rose, made his obeisance, and appointed the hour for the next sitting. A servant cleaned the brushes and reloaded the palette, while the artist received and entertained the next sitter. He had many love affairs in England, and especially one with Margaret Lemon, who threatened, when his love began to cool, to cut off his hand. The world is the richer by a beautiful portrait for this love affair, and fortunately, instead of cutting off his hand or even attempting to, Margaret went to Holland with friends. Van Dyck's gay life, however, seriously alarmed



VAN DYCK, BY HIMSELF



MARIA RUTHVEN, BY VAN DYCK

the king, who, being genuinely attached to him and also admiring his art, feared for his health. Accordingly, his Majesty chose for him a wife, a beautiful young woman, Maria Ruthven, daughter of Lord Ruthven. Van Dyck painted her several times, and one of his best known portraits is that of her with her violoncello, which is in the old Pinakothek (pin'-a-ko-theek), Munich. His married life seems to have been happy, though brief. He died within two years of his nuptials, leaving us the portraits of Maria as souvenirs of his happiness.

ROSSETTI'S "BLESSED DAMOZEL"

Dante Gabriel Rossetti, who was poet as well as painter, buried the manuscript of his poems, although they had been announced for publica-



ROSSETTI, BY HIMSELF
Painted in 1855.

brother artist, who had discovered her in a milliner's shop in London. She consented to pose for Rossetti. His brother, in some charming reminiscences of her, writes that to fall in love with Elizabeth Siddal was a very easy performance, and that Dante Gabriel did it at an early date. The name Elizabeth, however, was never on Dante's lips; but rather Lizzie or Liz, and fully as often Guggums, Guggum, or Gug. Mrs. Hueffer, the younger daughter of Ford Madox-Brown, says that when she was a small child she saw Rossetti at his easel in her father's house uttering momentarily, in the absence of the beloved one, "Guggum, Guggum!" After awhile "Guggum" became a settled institution in Rossetti's studio, and other people, his brother included, understood they were not wanted there. Dante was constantly drawing from Guggum, and she designing under his tuition. He was unconventional, and she, if

tion, in the coffin of his wife, who died in February, 1862. Not until October, 1869, was the manuscript resurrected and the publication of his poems made possible. It is doubtful if poet or painter has ever paid a greater tribute than Rossetti thus paid to Elizabeth Siddal.

Rossetti was introduced to Elizabeth by a



ROSA TRIPLEX, BY ROSSETTI



ELIZABETH SIDDAL
BY ROSSETTI

not so originally, became so in the course of her companionship with him. In her appearance, as in her character, she was a remarkable young woman.

THE BEAUTY OF ELIZABETH SIDDAL

The artist's brother writes of her that she was truly a beautiful girl,—tall, with a stately throat and fine carriage, pink and white complexion, and massive, straight, coppery golden hair. Her heavy-lidded eyes were large and greenish blue. But, as this narrator says, it is not necessary to speak much about her appearance, "as the designs of Dante Rossetti speak for it better than I could do." Her whole manner, in spite of her great beauty, was reserved, self-controlling, and "alien from approach." Rossetti's brother says that her talk was, in his experience, scanty; slight and scattered, with some amusing turns, and little to seize hold upon; little clue to her real self, or anything determinate.

But, alas! the beautiful Elizabeth was a sufferer from consumption, accompanied by neuralgia. For the neuralgia frequent doses of laudanum had been prescribed. Her condition was such toward the end that sometimes she was obliged to take one hundred drops at a time. On February 10, 1866, she dined at a hotel in London with her husband and Swinburne. She and Rossetti returned to their home about eight o'clock. She was about to go to bed at nine, when Dante Gabriel went out again. When he came back at half-past eleven the room was in darkness. He called to his wife; but received no reply. He found her in bed, unconscious. On the table was a vial. It had contained laudanum—it was empty.

He paid her the tribute of burying his poems with her. He had already paid her the great tribute of painting her, and that often. Those large, greenish blue eyes of hers were his guiding stars. Let him who will say that he rides fastest who rides alone. There are six great artists—and many more—to say him nay.



BEATA BEATRIX, BY ROSSETTI

A portrait of Elizabeth Siddal.

SUPPLEMENTARY READING

Fra Filippo Lippi	<i>Edward C. Strutt</i>
Rembrandt and His Work (8 vols.)	<i>Wilhelm Bode</i>
Rembrandt	<i>R. Muther</i>
The Rossettis	<i>Elisabeth Luther Cary</i>
L'Oeuvre de P. P. Rubens	<i>Maximilian Rooses</i>
Rubens (Masterpieces in Color Series)	<i>S. L. Bensusan</i>
Andrea del Sarto	<i>H. Guinness</i>
Sir Anthony Van Dyck	<i>Lionel Cust</i>

NEXT WEEK'S "MENTOR"

GREAT AMERICAN INVENTORS

Beautiful intaglio-gravure pictures of S. F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, and Elias Howe.

Comment by H. ADDINGTON BRUCE, Author

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WHAT THE PRECEDING NUMBERS GIVE YOU

- | | |
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| FEB. 17. BEAUTIFUL CHILDREN IN ART
<i>Gustav Kobbé.</i> | MAY 19. LONDON
<i>Dwight L. Elmendorf.</i> |
| FEB. 24. MAKERS OF AMERICAN POETRY
<i>Hamilton W. Mabie.</i> | MAY 26. THE STORY OF PANAMA
<i>Stephen Bonsal.</i> |
| MAR. 3. WASHINGTON, THE CAPITAL
<i>Dwight L. Elmendorf.</i> | JUNE 2. AMERICAN BIRDS OF BEAUTY
<i>Edward H. Forbush.</i> |
| MAR. 10. BEAUTIFUL WOMEN IN ART
<i>J. T. Willing.</i> | JUNE 9. DUTCH MASTERPIECES
<i>Professor J. C. Van Dyke.</i> |
| MAR. 17. ROMANTIC IRELAND
<i>Dwight L. Elmendorf.</i> | JUNE 16. PARIS, THE INCOMPARABLE
<i>Dwight L. Elmendorf.</i> |
| MAR. 24. MASTERS OF MUSIC
<i>W. J. Henderson.</i> | JUNE 23. FLOWERS OF DECORATION
<i>H. S. Adams.</i> |
| MAR. 31. NATURAL WONDERS OF AMERICA
<i>Dwight L. Elmendorf.</i> | JUNE 30. MAKERS OF AMERICAN HUMOR
<i>Burges Johnson.</i> |
| APR. 7. PICTURES WE LOVE TO LIVE WITH
<i>James Huneker.</i> | JULY 7. AMERICAN SEA PAINTERS
<i>Arthur Hoeber.</i> |
| APR. 14. THE CONQUEST OF THE PEAKS
<i>Professor Charles E. Fay.</i> | JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
<i>Professor Albert Bushnell Hart.</i> |
| APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
<i>Dwight L. Elmendorf.</i> | JULY 21. SPORTING VACATIONS
<i>Daniel C. Beard.</i> |
| APR. 28. CHERUBS IN ART
<i>Gustav Kobbé.</i> | JULY 28. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
<i>Dwight L. Elmendorf.</i> |
| MAY 5. STATUES WITH A STORY
<i>Lorado Taft.</i> | AUG. 4. AMERICAN NOVELISTS
<i>Hamilton W. Mabie.</i> |
| MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
<i>Professor Albert Bushnell Hart.</i> | AUG. 11. AMERICAN LANDSCAPE PAINTERS
<i>Samuel Isham.</i> |
| | AUG. 18. VENICE, THE ISLAND CITY
<i>Dwight L. Elmendorf.</i> |

FORTHCOMING ISSUES

- | | |
|--|--|
| SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
<i>H. Addington Bruce, Author.</i> | SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall. |
| SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Charles Boulle, George Hepplewhite.
<i>Professor C. R. Richards, Director of Cooper Union, New York.</i> | SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mehal, The Alhambra, Chateau de Chambord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
<i>Professor Clarence Ward, Rutgers College.</i> |
| SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar.
<i>Dwight L. Elmendorf, Lecturer and Traveler.</i> | OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
<i>Edward H. Forbush, State Ornithologist of Massachusetts.</i> |

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Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

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Greenville Reflector
Rocky Mount Evening Telegram
Washington Daily News

NORTH DAKOTA

Fargo Courier-News

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Dayton Journal
Hamilton Republican
Marion Star
Norwalk Reflector-Herald
Sandusky Register
Toledo Times

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Salem Oregon Statesman

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Pittsburgh Sun
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald
Spartanburg Item

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UTAH

Ogden Standard

VIRGINIA

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Richmond News Leader

WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

WYOMING

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VOL. 1 SEPTEMBER 1, 1913 No. 29

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DEPARTMENT OF SCIENCE

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VOL. I

SEPTEMBER 1, 1913

No. 29

GREAT AMERICAN INVENTORS

ELI WHITNEY
1765-1825

ROBERT FULTON
1765-1815

ELIAS HOWE
1819-1867



S. F. B. MORSE
1791-1872

ALEX. GRAHAM BELL
1847-

THOMAS ALVA EDISON
1847-

By H. ADDINGTON BRUCE

ANYONE who reads the history of the United States must be impressed with the supremely important part played by the inventor in the evolution of the nation. The explorer and pioneer, the statesman, diplomat, and soldier,—all these have contributed, and contributed notably, to the upbuilding of the mighty republic of today. But it is beyond dispute that in the long run their efforts would have counted for comparatively little had it not been for the genius of those who have bent their energies to the devising of means for the development of the country's marvelously rich resources, and have still further added to the national wealth by the creation of unsuspected channels for the profitable employment of human enterprise and labor.

It was in the humble workshops of men like Whitney, Fitch, and Fulton that, almost as soon as the independence of the United States had been won by the sword, the foundations were laid for its rise to the standing of a world power. Every invention these men made meant

a gain in the nation's strength, and a wider opening of the door of opportunity to all native-born Americans, and to the constantly increasing host of newcomers from abroad. The American inventors have not simply astonished mankind; they have enhanced the prestige, power, and prosperity of their country.

THE COTTON GIN

Take, for example, the results that have flowed from a single invention, that of the Whitney cotton gin. When the young Yankee schoolmaster and law student, Eli Whitney, was graduated from Yale and settled in Georgia in 1792, the production of cotton in the Southern States was insignificant. At that time, indeed, cotton was grown by the Southerners chiefly for decorative effect in gardens, because of its handsome flowers. Its cultivation for commercial purposes was virtually out of the question, owing to the fact that no means were available for economically separating the lint from the seed. This had to be done by hand, and since it took ten hours for a quick worker to separate one pound of lint from its three pounds of seed no adequate returns could be had.

What was needed, as his southern friends pointed out to Whitney, was the invention of some apparatus for performing the work of separation cleanly and quickly. The problem was one that appealed to him

with peculiar force. Even as a boy in Massachusetts he had been fond of tinkering with mechanical appliances. At the early age of twelve he had made a violin of fairly good tone; a year later he was making excellent knives; and before he was fifteen he was recognized as the best mechanic in his native town of Westborough. It was therefore with real enthusiasm that he set up a workshop in the basement of his Georgia home, and varied his law studies by experimenting in the manufacture of a cotton gin. Within a few months he



WHITNEY'S ARMORY

In 1798 the inventor of the cotton gin began the manufacture of firearms near New Haven, Connecticut.



BIRTHPLACE OF WHITNEY

In this house in Westborough, Massachusetts, Eli Whitney was born on December 8, 1765.

G R E A T A M E R I C A N I N V E N T O R S

had successfully completed his self-imposed task by the creation of a machine equipped with hundreds of tiny metal fingers, each of which did more work in quicker time than the human hand could possibly do.

That same year (1793) fully five million pounds of cotton were harvested in the United States, the product of a planting stimulated solely by faith in the Whitney gin. By the year of Whitney's death (1825) cotton was indisputably king in the commercial life of the nation, the value of the cotton exports for that year being more than \$36,000,000, as against a valuation of barely



THE FULTON HOMESTEAD

The inventor purchased this farm in Washington County, Pennsylvania, when he was but twenty-one years of age. Here he left his mother when he went to England to study art.

\$30,000,000 for all other American exports. The eventual abolition of slavery served only to accentuate the stupendous importance of the cotton gin. Under free labor the production of cotton has steadily risen, until nowadays it annually runs into the billions of pounds, with a valuation of many hundreds of millions of dollars, and affords employment not only to an enormous army of cultivators, but to a still greater army of workers in factory, office, and store.

Even of much greater importance have been the results of the labors of another illustrious American inventor, Robert Fulton. Born in Lancaster



ROBERT FULTON

Fulton was tall, and his face showed great intelligence. He was refined, and possessed grace and elegance of manner.

G R E A T A M E R I C A N I N V E N T O R S

County, Pennsylvania, in November, 1765, Fulton, by reason of the astonishing number and variety of his inventions, may well be called the Edison of his time.

ROBERT FULTON

Similar to all truly great inventors, he was a man of broad vision and keen imagination. What he was most interested in was not immediate consequences, but ultimate effects, and in working on the complicated mechanical problems with which his mind was incessantly occupied he kept steadily in view their significance to society as a whole. Thus, one of his most ingenious creations—the famous Fulton torpedo, crude forerunner of the deadly submarine missiles of today—was inspired by an ardent desire to produce something that would make war so terrible as to impel



FULTON'S FIRST EXPERIMENT WITH PADDLE WHEELS

In the summer of 1779 Fulton first tried the method of propelling a boat by means of paddle wheels on Conestoga Creek in eastern Pennsylvania.



MODEL OF ROBERT FULTON'S FIRST STEAMBOAT, THE CLERMONT

Constructed for the Hudson-Fulton celebration at New York in the fall of 1909.

mankind to universal peace. And similarly it was with an eye to increasing the welfare and happiness of society that he went to work on the invention with which his name will always be linked,—the steamboat.

He was not the first to whom the idea had occurred of applying the steam engine to purposes of water transportation. Already the Pennsylvanian, William Henry, the Connecticut mechanic, John Fitch, the New Jersey inventor, John Stevens, and the Scotsman, William Symington, had demonstrated more or less successfully the possibility of using steam as a motive power on the water; but it was left to Fulton to establish definitely the value of the steamboat as



BIRTHPLACE OF ELIAS HOWE

Amid these humble surroundings the inventor of the sewing machine was born at Spencer, Massachusetts, in 1819.

a medium for passenger and freight traffic. This he did with his historic Clermont, built at New York in 1807, partly with funds provided by Chancellor Livingston and partly by loans from reluctant and skeptical friends.

The general impression was that Fulton had undertaken a hopeless and visionary task. "As I had occasion," he himself has related, "daily to pass to and from the shipyard while my boat was in progress, I often loitered unknown near idle groups of strangers, gathering in little circles, and heard various inquiries as to the object of this new vehicle. The language was uniformly that of scorn, sneer, or ridicule. The loud laugh often rose at my expense; the dry jest; the wise calculation of losses and expenditures; the dull but endless repetition of 'Fulton's Folly.'"



BEFORE THE WAR

A sewing machine of 1851.

G R E A T A M E R I C A N I N V E N T O R S



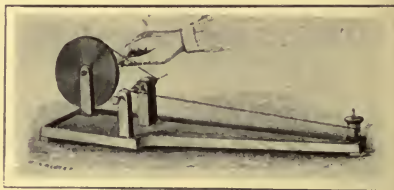
A SEWING MACHINE OF 1860

"It has stitched many hundred miles of seam, and is still in good working order."

with the wind again ahead, returned to New York at about the same speed. Compared with the steaming powers of the modern ocean leviathan, this was a sorry enough showing; but, with the continued success of the Clermont and her sister boats, the Raritan and the Car of Neptune,—which together constituted the world's first regular line of steamboats,—it was sufficient to prove for all time that man had made another superb advance in the mastery of the forces of Nature.

INVENTOR OF THE SEWING MACHINE

Very different, but also of great value, was the service rendered by Elias Howe of sewing machine fame. There are two stories as to the genesis of this wonderful labor-saving device. One is that it was suggested to Howe by the chance remark of a visitor to the Boston machine shop in which he was employed. The other and more romantic story



THE FIRST BOBBIN WINDER

As everybody knows, the Clermont did not sink or otherwise come to grief when she started up the Hudson, August 11, 1807, for her maiden voyage to Albany. On the contrary, she made the journey, against the wind, at an average rate of nearly five miles an hour; and,



BIRTHPLACE OF S. F. B. MORSE

The inventor of the telegraph was born at the foot of Breed's Hill, Charlestown, Massachusetts.

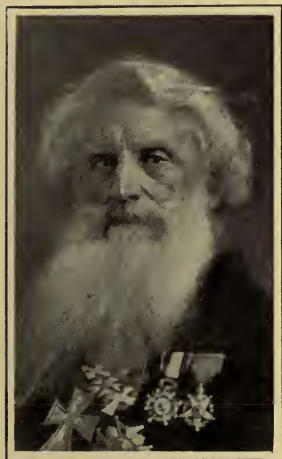
is that the idea of a machine for sewing garments originated from a desire on Howe's part to lighten the labor of his wife, who, when he was ill and out of work, was obliged to take in sewing and toil far into the night.

Whichever version is correct, it is certain that in 1843 (Howe was then only twenty-four years old) he set to work in the garret of his father's home in Cambridge, and about a year later gave to the world a sewing machine that embodied the principal features of the most up-to-date models of the present day.

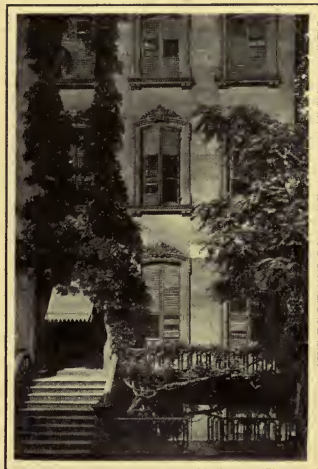
For long, however, the world was reluctant to accept this splendid invention. The tailors of Boston, to whom he first offered it, refused to adopt

it, on the ground that it would ruin their business; and later, in New York, there were anti-sewing machine demonstrations, fomented by labor leaders, who failed to realize that in the end labor-saving devices of any real merit were always certain to increase, not decrease, the demand and opportunities for the workingman and workingwoman.

In the case of the sewing machine the truth of this has long since been demonstrated. Not only has it become a familiar household adjunct, freeing millions of women from the slavery of the needle, and thus most effectively answering the piteous plea of Hood's "Song of the Shirt," but it has also brought about a marvelous expansion of the clothing industry. It has in fact created an entirely new and most important branch of that industry,—the ready-made clothing business,—giving employment to hundreds of thousands of people, and providing well patterned and well finished garments at prices undreamed of in other days. Surely Howe, no less than Fulton and Whitney, deserves to be regarded

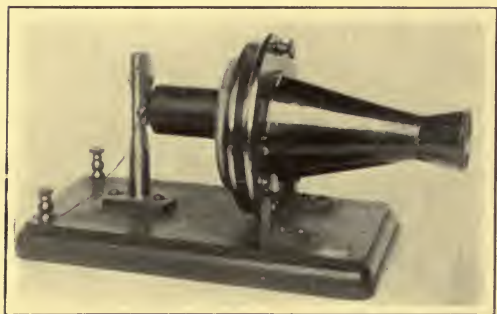


SAMUEL F. B. MORSE



THE NEW YORK HOME OF
S. F. B. MORSE

This house was located on West Twenty-second Street near Fifth Avenue.



THE FIRST
TELEPHONE

as a benefactor of humanity.

So, too, with Samuel F. B. Morse, and Alexander Graham Bell, the one the father of the electric telegraph, the other the inventor of the telephone. If anybody had told Samuel Morse in 1811, when as a youth of twenty he sailed from New York to



THE FIRST TELEGRAPH
INSTRUMENT

Liverpool to study painting under Benjamin West, that he would be known to posterity as an inventor rather than as an artist, he would have laughed the prophecy to scorn. But, as has happened to other gifted men, circumstances conspired to turn and fix the thoughts of this brilliant son of New England on problems unconnected with the routine of his daily life, yet appealing to him with such force as to change the whole course of his career.

TELEGRAPH AND TELEPHONE

With Morse the turning point was reached in 1827 when, some years after his return from England, he attended a course of lectures in New York on the subject of electromagnetism. What he then heard fired his imagination, and led him, during a second visit abroad, to study more closely

the nature of electricity. He specially became interested in the possibility of utilizing this great natural force as a medium for long-distance communication, and when homeward bound, in the autumn of 1832, applied himself to this one problem to such good purpose that before landing in New York he was able to show to his fellow passengers plans of the instrument that was to immortalize his name.

It was not until five years afterward, however, that Morse made the first working demonstration of his invention, which by most people was regarded as a scientific toy rather than a creation of the highest practical utility. And a scientific toy it remained until, after a heartbreaking struggle to secure the necessary financial aid, Morse persuaded Congress in 1843 to appropriate \$30,000 for the construction of a telegraph line between Washington and Baltimore. The first message to be flashed over this line, May 1, 1844, was the news



"LONG DISTANCE"

Alexander Graham Bell opening the New York-Chicago long distance telephone line, October 18, 1892.



ALEXANDER GRAHAM BELL'S SUBURBAN RESIDENCE AT WASHINGTON, D. C.



THE EDISON HOUSE AT MILAN, OHIO

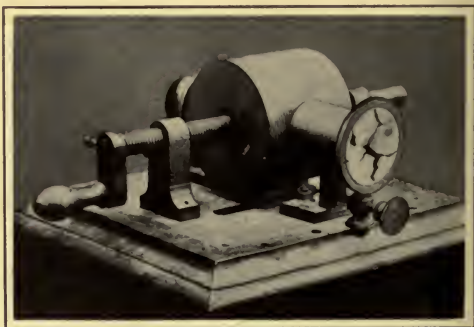
Here Thomas A. Edison was born on February 11, 1847.

which was given at the Centennial Exhibition in 1876. Connected with this invention a most interesting story is told. Bell, it is said, was experimenting with a device for multiplex telegraphy, when the accidental snapping of a wire sent a sound vibrating through another wire which had attached to it at each end a thin sheet-iron disk a few inches in circumference. At once Bell asked himself if the sound could be repeated. Experiment showed that it could, and the query then suggested itself to him, Could vocal sounds be thus transmitted? Forthwith he set himself to the task that resulted, after many failures, in the creation of the telephone.

But even in the case of this marvelous instrument it was for a long time impossible to obtain the necessary financial support. When, in 1877, Bell took the telephone to England, he could find no purchaser for half the European rights at \$10,000, and in this country a personal friend declined to advance \$2,500 for a half interest. Today, so it is stated,

of the nomination of Henry Clay for the presidency; and with the sending of that message one of the greatest inventions in the history of mankind definitely gained recognition as an accomplished fact.

Alexander Graham Bell, experimenting in the same field of long-distance communication by the aid of electricity, was more fortunate in securing early acknowledgment of the merits of his telephone, a public demonstration of



THE FIRST PHONOGRAPH

It was with this machine that Edison in 1877 originally demonstrated the fact that sound could be recorded and reproduced.

there are in use in the United States alone approximately seven and a half million telephones.

EDISON, THE MASTER INVENTOR

Never has there been an American inventor who has contributed more abundantly than Thomas Alva Edison to the republic's industrial expansion, nor one who has achieved greatness under a heavier handicap of early disadvantages. Born (1847) of a poor family in an obscure Ohio canal village, Edison began his career at the age of twelve in the occupation of a railway newsboy.

It was as a telegrapher, which he became at eighteen, that his inventive genius first displayed itself. One after another various devices for improving telegraphic service flowed from his fertile mind, until, after his astonishing success in inventing a duplex and quadruplex telegraph, he was able to command the support of a group of New York capitalists in carrying through a long series of experiments that finally resulted in the invention of the now familiar Edison electric light.

Had it been for only this one invention Edison's name would be gratefully remembered for all time. But to strengthen his claims on the gratitude of his countrymen and of posterity there has since come from his New Jersey laboratory a succession of inventions,—to name only a few, the phonograph, the kinetoscope, the mimeograph, the storage battery, and the "talking moving pictures,"—which have meant new openings for capital, new opportunities for labor, and an incalculable enlargement of the resources of the human race. Whitney, Fulton, Howe, Morse, Bell, Edison,—clearly it is only simple historic justice to rate these great inventors with the great statesmen, warriors, and pioneers who in days gone by have won undying fame as makers of the American republic.



EDISON LISTENING TO THE PHONOGRAPH

G R E A T A M E R I C A N I N V E N T O R S

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NEXT WEEK'S MENTOR

FURNITURE AND ITS MAKERS

Beautiful photogravures of Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Charles André Boulle, George Hepplewhite.

Comment by PROFESSOR C. R. RICHARDS, Director of Cooper Union, New York

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JUNE 2. AMERICAN BIRDS OF BEAUTY
Edward H. Forbush

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JULY 7. AMERICAN SEA PAINTERS
Arthur Hucker

JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
Professor Albert Bushnell Hart

JULY 21. SPORTING VACATIONS
Daniel C. Beara

JULY 28. SWITZERLAND, THE LAND OF SCENIC SPLENDORS
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AUG. 4. AMERICAN NOVELISTS
Hamilton W. Moore

AUG. 11. AMERICAN LANDSCAPE PAINTERS
Samuel Isham

AUG. 18. VENICE, THE ISLAND CITY
Dwight L. Edmunds

AUG. 25. THE WIFE IN ART
Gustav Kober

FORTHCOMING ISSUES

SEPT. 2. FURNITURE AND ITS MAKERS
Thomas Chipmunk, Daniel Marot, Thomas Gossard, J. Henri Rouvier, Charles André Daulton, George Heppelwhite, Professor C. R. Richardson, Director of Cooper Union, New York.

SEPT. 13. SPAIN AND GIBRALTAR
Madrid, Madrid, The Escorial, Seville, Granada, Gibraltar.
Dwight L. Edmunds, Lecturer and Traveler.

SEPT. 20. HISTORIC SPOTS OF AMERICA
Fort Mifflin, Plymouth Rock, The Alamo, Jameson Tower, Gettysburg, Independence Hall.
Robert M. McElroy, Professor of American History, Princeton University.

SEPT. 27. BEAUTIFUL BUILDINGS OF THE WORLD
The Louvre, The Alhambra, Chateau de Cham-

ford, Stirling Castle, Calcutta, Auden, Copenhagen, New York City Hall.
Professor Clarence Ward, Rutgers College.

OCT. 6. GAME BIRDS OF AMERICA
Canada, Black Duck, etc., etc., Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.

OCT. 13. STORY OF AMERICA IN PICTURES. THE CONTEST FOR NORTH AMERICA
La Salle, The Duquesne Massacre, Battle of Quebec, Capture of Louisbourg, Brodbeck's Defeat, The Revolution.
Allen Dawson Hunt, Professor of Government, Harvard University.

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THE MENTOR

A Wise and Faithful
Guide and Friend



Furniture And
Its Makers
DEPARTMENT OF FINE ARTS

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

SEPTEMBER 8, 1913

No. 30

FURNITURE AND ITS MAKERS

CHARLES ANDRÉ BOULLE

DANIEL MAROT

J. HENRI RIESENER



THOMAS CHIPPENDALE

THOMAS SHERATON

GEORGE HEPPLEWHITE

By *PROFESSOR C. R. RICHARDS*

Director of Cooper Union, New York.

IT is rather surprising to find how late a development furniture is in the modern sense. Up to the seventeenth century chairs were far from common. Outside of the large and heavy armchairs reserved for the head of the family, benches, chests, and stools were the only seats in all but the wealthiest households. Before the sixteenth century fixed tables were unusual. Dining tables were almost always composed of a set of boards placed upon trestles at mealtime. Going a little further back to the fourteenth century we find furniture, even in castles of the nobility, of the scantiest and simplest. In the sleeping rooms the pieces were limited to a bed, one or two chests, a bench before the fireplace, and seats built into the wall, commonly under the windows. In the hall where meals were served the only indispensable article besides the trestle tables and benches was a dressoir or buffet for the display of plate. All of these pieces were exceedingly heavy and massive, and often-

times built into the structure of the room. Not until the seventeenth century did furniture become lighter, more easily movable, and more comfortable. It was at this period that chairs began to be made with sloping backs and furnished with cushioned seats of leather or woven stuff.

Every age has impressed its artistic standards strongly upon the furniture of the period. Long after Gothic cathedral building had ceased, the cabinetmakers of northern Europe continued to carve their delicate window tracery upon the panels of chests and buffets and to copy the moldings of pier and mullion.

The Renaissance brought a great change in the surface appearance of furniture, and in Italy, France, Flanders, and Germany the new art spirit manifested itself in different forms, each of which reflected the peculiar genius of the people of the land.

But all the earlier developments in furniture were over-

shadowed by the splendid achievements of French art in the latter part of the seventeenth century. These began under Louis XIV, and continued with undiminished productiveness and refinement of design through the reigns of Louis XV and Louis XVI, to a decline under the Empire.

LOUIS XV—FURNITURE OF THE BOUDOIR

The foundation by Colbert, minister of Louis XIV, of the Manufactures Royales des Meubles de la Couronne, commonly called the Gobelins, brought together for the production of furniture and tapestry for the royal palaces the most talented designers and expert craftsmen of the time. Of these Charles André Boulle was the master cabinetmaker. His name is



LOUIS XIV CABINET
EXAMPLE OF BOULLE



FRENCH OR FLEMISH CABINET OF
THE FIFTEENTH CENTURY

commonly identified with marquetry of tortoise shell and brass, which he carried to a high state of perfection; but he was much more than a craftsman. He developed a furniture style that harmonized perfectly in its vigor and magnificence with the splendid proportions of the great royal residences. Large in scale and massive in construction, his pieces rely for their effect upon bold and striking decoration of gilded bronze and marquetry.

Bouffe's pieces accord thoroughly with the years of pomp and splendor of Le Grand Monarque; but even before the death of Louis a notable change in the appearance of furniture set in. The nobility, whose resources had been severely strained to maintain the splendor set by the king, found it necessary to substitute smaller apartments for their great rooms and galleries. Moreover, the heroic quality of the earlier Louis XIV decorations was no longer suited to the growing softness and effeminacy of the age. Smaller and more delicate furnishings were demanded. The Louis XIV chairs had borrowed the high upholstered backs, together with the S curves for arms and legs, from the Italians—later on the bold *bombe* curve appeared in the supports of the tables. By the time of the

Regency these outlines had become more slender and refined and the reign of the curved line in furniture became established,—a reign that lasted for fully half a century, during which time some of the ablest masters of design that have ever lived played and conjured with curves delicate and curves bold, now bringing forth an outline pure and exquisite in quality, and again with amazing inventiveness interlacing curve with curve in combinations of infinite variety and bewildering richness.

Most Louis XV furniture develops naturally from that of Louis XIV, and is built upon thoroughly structural lines. The reaction,



AN EXAMPLE OF RIESENER MARQUETRY
STYLE OF LOUIS XV

however, against severity and the increasing demand of a frivolous aristocracy for new and more striking effects, gradually produced a style in which decoration was often not subordinated to structure, but made an end in itself.

The rococo (from *rocaille*, rock, and *coquille*, shell) ran its extravagant course with increasing exaggeration and license during the first half of the reign of Louis XV; but it should not be thought of as affecting all the furniture even of this period, for its manifestations were mainly in the field of the carver and bronze worker, and the outlines of furniture were very little influenced, except in the case of the smaller and lighter pieces, such as console



LOUIS XV TABLE

tables. About the middle of the reign the limit of artistic license had been passed and a reaction set in. The ormolu, which had reached excessive size and had become overloaded on the surface, was withdrawn to the edges, and made smaller and more suitable for the delicate proportions of the pieces. In its

place marquetry of beautiful colored woods, more or less practised for over a century, was brought to a perfection never before equaled.

LOUIS XVI—THE INFLUENCE OF THE CLASSIC

The reaction against the excesses of the rococo which had set in as early as the middle of the eighteenth century continued to gain strength during the next two decades, and to carry the design of furniture farther and farther from the fashion of the early years of Louis XV.

The new impulse turned naturally to the straight contour. This meant almost inevitably the adoption of classic lines. At first the change showed itself in the straightened bodies of commodes, cabinets, and writing tables, which still retained their curved supports. Finally the legs themselves were made straight or rather tapering; until by the end of the reign of Louis XV the curved outline had quite disappeared



LOUIS XVI COMMODE

and the style called Louis XVI was fairly launched.

The ormolu takes new forms. It is limited to the edges and to frames of panels, to friezes, and to important centers, and follows the classic spirit: not an outright imitation of Roman or Greek forms, but a charming French interpretation of the

antique. The designs of the metal worker had never been more delicate, or his execution finer. Delicacy and appropriateness of ornament, fineness of proportion, and sobriety of treatment were the ideals of the new cabinetmakers. The art of marquetry was still further advanced, and reached perhaps its culminating expression in the fine examples of Riesener and Röntgen.

It was during this reign that mahogany began to be extensively and almost exclusively used as a cabinet wood, in place of the walnut previously employed. Where walnut was still used, as in the case of chairs, it was generally gilded or enameled. The chair and the canape or sofa stand out as among the most successful achievements of the Louis XVI designers. Simple as to structural lines, their details were worked out with scrupulous care and, from fluted tapering legs to the carved frames inclosing the beautiful tapestry backs, they represent extreme elegance and consistency of style.

Toward the end of the reign of Louis XVI the quality of furniture design degenerated. Instead of charming adaptations and interpretations of the classic spirit, mechanical imitations of Greek and Roman forms appear, and heavy bronze caryatids overweigh and distort the outlines of cabinets and tables. Dull heaviness takes the place of ele-



LOUIS XV COMMODE

gance and the play of fertile invention. The decline had begun.

EMPIRE—THE IMITATION OF THE CLASSIC

The new order, built on the overthrow of monarchical society and with no sympathy for delicacy and refinement, desired a setting free from the traditions of the past. The cabinetmakers, however, had only their training of the reign of Louis XVI, and this they could not transcend. For motives they had only their knowledge, or what they considered knowledge, of the antique. On this they endeavored to build a new style by direct adoption of classic forms. In chairs and couches they attempted to reproduce the actual shape used by the Greeks and Romans. Figures of caryatids and sphinxes take the place of simpler structural supports in tables and stands.

Ormolu was no longer employed in an architectural manner in which one decorative detail is set off against another in a play of rhythm and contrast; but was applied as single figures or small ornamental motives on a plain surface of mahogany. Oftentimes this ornament has so little relation to the space decorated that it could well be omitted without loss of real effectiveness. This enthusiasm for the antique passed through Egyptian, Greek, and Roman phases. Heavy and unimaginative



LOUIS XVI
TABLE



LOUIS XVI
TABLE

as most of the Empire pieces seem, it can at least be said that they are more consistent and satisfying than the inharmonious mixture that characterized the furniture of the last year of Louis XVI. Many of the Empire chairs indeed are of real dignity and beauty of proportion. In some of these ormolu, introduced for the first time in chairs, was used in



JEWEL CABINET OF MARIE LOUISE
LATE EMPIRE

count about 1735, and evidently rapidly built up a very flourishing establishment, inasmuch as the "Gentleman and Cabinetmaker's Director," which he published in 1754, contains a wide variety of designs suitable only for wealthy customers.

The "Director" contains many designs that are fantastic, and many that are difficult and even impossible to execute. Fortunately Chippendale's fame does not rest upon these designs, made to catch the eyes of his richer patrons, but upon the pieces actually made, and it is refreshing to see how much finer are these latter, evolved by the trained craftsman, understanding every limitation and every possibility of his material. Chippendale's chairs represent by far the best expression of his genius. Starting with the modified Dutch

combination with polished mahogany; but in most cases the woodwork was sparingly carved with rosettes and enameled in white and gold. For the coverings, silk brocade and appliqué in the prevailing colors of yellow and red took the place of tapestry.

CHIPPENDALE—THE MASTER OF LINE

The French styles were the result of many designers working upon common lines; but in England during the last half of the eighteenth century certain noted individual cabinetmakers set the fashion, and for a period of years the designs of Chippendale, Hepplewhite, and Sheraton were each in turn recognized as the established vogue.

Thomas Chippendale began business in London on his own ac-



EMPIRE ARMCHAIR

FURNITURE AND ITS MAKERS

forms introduced by William and Mary and Queen Anne, in which the *cabriole* leg with ball and claw feet and the flowing curved back with solid splat are the prominent features, he soon developed an individual style marked by great dignity, strength, and originality. His earliest chairs are perhaps the finest. In these the *cabriole* leg is always employed, and the side frames of the back curve outward as they run up to more or less pronounced ears at the top. The top rail takes more or less of a cupid bow shape, and the central splat fills in the inclosed space. It is in the design of these central splats and the inclosed frame-



EMPIRE COMMODE

work that Chippendale is at his best. The almost inexhaustible variety of figure in these pierced and interlaced centers, always in the happiest relation to the framework, gives the principal interest to these chairs, and stamps Chippendale as one of the great masters of design.

Chippendale's styles represent many influences. His early work was patterned closely upon Queen Anne models; but with the "Director" appeared many examples of Gothic and fretted furniture. The Gothic, unsuitable as it was for domestic use, obtained little vogue; but the ornamentation of chairs and tables, either by open or, more commonly, applied fretwork, was popular for a dozen years or more,



EMPIRE ARMCHAIRS



CHIPPENDALE PIE-
CRUST TABLE



CHIPPENDALE TABLE
This table shows strong Chinese influence.

and is characteristic of some of Chippendale's most successful if not most showy productions.

During this same period a rage for things Chinese possessed the popular taste, and in many latticed chair backs and canopied tops of cabinets the versatile cabinetmaker catered to this new interest.

Besides his chairs, the name of Chippendale is closely associated with the charming tripod tables, generally made with tilted top and often with molded or "pie crust" border, with the flat card tables so much used in the gaming of the period, and with the all-china cabinets and bookcases with glass fronts, and oftentimes with a characteristic broken pediment at the top.

The two other men who identified their names with English styles worked under the influence of the classical revival brought about in



CHIPPENDALE SETTEE—FRETWORK



CHIPPENDALE
ARMCHAIR

England largely by the influence of the brothers Adam. In the case of Hepplewhite this influence greatly affected but did not absolutely determine the style; for this practical cabinetmaker was a

HEPPLEWHITE
CORNER CABINET

man of independent if not original ideas, and his work bears a strong stamp of individuality. Hepplewhite died in 1786, and the "Cabinet-maker and Upholsterer's Guide," published by his widow and partners in 1788, shows us in the form of a trade catalogue much of the spirit and quality of his work.

HEPPLEWHITE—THE EXPONENT OF ELEGANCE

The most characteristic designs of Hepplewhite are his chair backs. These are commonly shield or oval shaped, with open center splats, in the center of which were often introduced the ostrich plumes of the Prince of Wales. Another form of back frequently employed by Hepplewhite was that with slightly curved sides and strongly bowed top, known as the "camel back."

The legs of Hepplewhite's chairs are almost always tapering and square in sections and end in a spade foot. The proportions of these chairs give an effect of extreme elegance and refinement. They seem almost fragile; but the material is disposed with such skill and the workmanship is so excellent that in reality they are far stronger than might appear.

From the time of the Middle Ages the buffet has existed as an important article of furniture; but to Hepplewhite is due the credit of perfecting the sideboard in its present English form. He combined the pedestal cellaret and side table of Robert Adam in one structure, and effected a union of utility with elegance, which he executed in many pleasing designs of bow and serpentine front.

To Hepplewhite we must also give credit for the most refined and tasteful use of inlay and of veneers to be found in English furniture. On the doors of wardrobes and on the front of drawers he employed veneers of the beautiful curl mahogany that came into favor about 1760, and on the front of his solid mahogany tables,



HEPPLEWHITE COMMODE



EXAMPLES OF HEPPLEWHITE CHAIRS



EXAMPLES OF SHERATON CHAIRS

sideboards, and bookcases he substituted for carving the inlay of low-toned colored woods in the form of lines and narrow bands and other ornamental motives.

SHERATON—THE PURIST

The last of the three great cabinetmakers represents the culmination of the classic spirit derived both from the brothers Adam and the French Louis XVI style. Sheraton's productions, or rather his designs, depicted in the "Cabinet-maker and Upholsterer's Drawing-Book," have little of the vigor and strength of Chippendale's work; but they are always characterized by delicacy and refinement.

Sheraton designed furniture both in mahogany and in satinwood, decorated by inlay and by painting, and it is with this last style, the introduction of which was largely due to the popularity of the gifted young artist Angélique Kauffmann, that he is particularly identified.



SHERATON SIDE-BOARD

His work in mahogany is characterized by simplicity of form and by the tasteful use of inlay, in which respect he was perhaps the equal of Hepplewhite.

His chair backs are almost always based upon the straight line, and, although sometimes made petty by the introduction of inappropriate classic

FURNITURE AND ITS MAKERS

ornament, they exhibit on the whole much skill and refinement in composition. In the legs of chairs and tables he almost invariably used turned and tapering supports, which were frequently decorated by reeding. In the sides and often the backs of his chairs he reintroduced the vogue of canework, which had not appeared in fashionable furniture since the seventeenth century.

Sheraton's satinwood furniture took the form mainly of commodes or bureaux, small writing desks, toilet tables, and other lighter articles for the boudoir. The daintiness and elegance of some of these pieces decorated by the brush of Angélique Kauffmann or Pergolesi challenge comparison with some of the exquisite furniture made during the reign of Louis XVI, and they mark the final culmination of English furniture before its degeneration into the mediocrity of later times.

SUPPLEMENTARY READING

French Furniture	<i>A. Saglio</i>
A History of English Furniture	<i>Percy Macquoid</i>
French Furniture in the Eighteenth Century	<i>Lady Dilke</i>
Colonial Furniture in America	<i>Luke Vincent Lockwood</i>
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Daniel C. Beard.
- JULY 28. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
Dwight L. Elmendorf.
- AUG 4. AMERICAN NOVELISTS
Hamilton W. Mabie.
- AUG 11. AMERICAN LANDSCAPE PAINTERS
Samuel Isham.
- AUG 18. VENICE, THE ISLAND CITY
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- AUG 25. THE WIFE IN ART
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- SEPT. 1. GREAT AMERICAN INVENTORS
H. Addington Bruce.

FORTHCOMING ISSUES

- SEPT 15. SPAIN AND GIBRALTAR
Toledo, Madrid, Alcazar at Seville, Cathedral of Seville, Gibraltor.
Dwight L. Elmendorf, Lecturer and Traveler.
- SEPT 22. HISTORIC SPOTS OF AMERICA
Independence, Plymouth Rock, Old Alamogordo, Fort Mifflin, Gettysburg, Independence Hall.
Robert M. Midway, Professor of American History, Princeton University.
- SEPT 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Chateau de Chantilly, Salisbury Cathedral, American Cathedral, New York City Hall.
Professor Clarence Ward, Rutgers College.
- OCT 6. GAME BIRDS OF AMERICA
Common Duck, Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Ostrich.
Edward H. Forbush, State Ornithologist of Massachusetts.
- OCT 13. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
The Fall, The Deerfield Massacre, Battle of Quebec, Capture of Louisbourg, Braddock's Defeat, The Pontiac War.
Albert Bushnell Hart, Professor of Government, Harvard University.
- OCT 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMonnies, J. O. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.
Lorado Taft, Sculptor and Author.
- OCT 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.
Rear Admiral Robert E. Peary, Discoverer of the North Pole.
- NOV 3. THE MEDITERRANEAN
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Sandusky Register
Toledo Times

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Salem Oregon Statesman

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Carlisle Evening Herald
Chambersburg Public Opinion
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Washington Herald

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Spartanburg Herald
Sumter Item

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A Wise and Faithful
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Spain And Gibraltar

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No. 31

SPAIN AND GIBRALTAR

TOLEDO CATHEDRAL

ROYAL PALACE, MADRID

ALCÁZAR AT SEVILLE



SEVILLE CATHEDRAL

THE ALHAMBRA,
GRANADA

GIBRALTAR

*A Trip Around the World with
DWIGHT L. ELMENDORF, Lecturer and Traveler*

ONE is the ancient glory of Spain. To the visitor it appeals chiefly as a country of a splendid past. This is not true, of course, of some of the more populous localities. Barcelona is full of life and commercially enterprising, and Madrid is full of activity and is a natural center of interest as the capital of the nation. But many of the cities and towns of Spain attract chiefly as interesting and picturesque survivals. They breathe the atmosphere of a former age. We feel the influence of it wherever we turn. Spain is not much traveled by tourists. More would go perhaps if they realized what splendid scenery was there, and how rich in historic and romantic associations the country was.

Since the days of the first inhabitants, the Iberians, and beginning with the Celts who crossed the Pyrenees some five hundred years B. C., Spain has been invaded by Phenicians, Carthaginians, Romans, Vandals



GENERAL VIEW OF TOLEDO

Toledo is one of the most ancient cities in Spain. It was at its zenith under the Moors. Later it became the residence of the kings of Castile.

and Visigoths, Arabs and Moors, and each of these races has left evidences of its dominion, in monuments of one kind or another, in architectural forms, in roads and buildings, and in the language and customs of communities. The interesting Basque people of the northern provinces of Spain are declared by students of history to be almost unmixed descendants of the original Iberians.

THE GLORY THAT WAS SPAIN'S

And in these many years what glory has been Spain's! She has been aptly called an "eddy of tribes and races." Under Moorish rule she commanded the Mediterranean. Then as a Christian kingdom, beginning with Rodrigo the Cid and Alfonso VI in the eleventh century, and extending through several hundred years under such famous rulers as Ferdinand and Isabella and later Charles V and Philip II, Spain acquired the whole peninsula and rose to be a great world power. In war she was a dreaded foe of France, England, and the Netherlands. Her armada for years swept the seas. In search of treasure and to extend Spain's power and possessions, Vasco da Gama discovered India and Columbus opened up the new continents of the western world.

All the achievements of Spain in the brilliant past are brought home to the visitor who spends even a few weeks in that country. So many

things in Spain are interesting for what they *were!* The visitor soon comes to know the mood of Washington Irving, who dwelt for a time in the Alhambra. His impressions are like those of a beautiful dream. Irving withdrew from the world of his day and immersed himself in the romance of the past. That is the mood in which the traveler will enjoy himself most when visiting many places in Spain.

THE LAND OF THE DONS

The very entrance to Spain is a fit preparation for the strange, interesting and beautiful things to be seen there. No one can forget the day that he crosses the impressive boundary between France and Spain, winding about and tunneling through the majestic Pyrenees. Once this superb mountain range is passed, the traveler feels as if he had come upon a different world from any that he has seen before. His attention turns first, most naturally, to the great cities, which differ essentially from one another. Perhaps no two more contrasting cities could be selected than Toledo and Madrid. Toledo was from the earliest times a capital city. The Romans, Goths, Moors, and finally the Christians, made it the headquarters of authority.

It was the scene of the triumph of that world-admired hero of the eleventh century, Rodrigo the Cid. Toledo is in all respects an impressive relic of bygone splendor. Madrid, on the other hand, is a modern city. In the days when Toledo was most magnificent and had a population of over 200,000, Madrid was a little town. Today Madrid numbers over 500,000 inhabitants, while Toledo's population



PUENTE DE TOLEDO, MADRID

The bridge of Toledo at Madrid was completed in 1872. The banks of the stream are continually rising, and the piers are therefore partly buried in the ground.

has dwindled to less than 30,000. In Toledo we find many things as they have been for hundreds of years. The city is still famous for its swords. The Toledo blade is known the world over today as it was in Roman times.

The traveler does well to visit Toledo first. Its very situation is extraordinary. The river Tagus flows about it and almost binds it in like a rope. The banks of the river are rocky and steep, and spanned by several interesting old stone bridges.

A CITY OF THE PAST

The effect of Toledo viewed from the south and looking across the gorge through which the river flows is remarkable. The city is inclosed within ancient Moorish and Gothic fortifications, and presents an aspect of a jumble of housetops dominated by two great structures, the cathedral and the Alcázar.

Enter Toledo, and you find novelty and picturesqueness on every side. The streets are narrow and crooked. The houses are blind and forbidding on the outside, reserving their attractions for their inner courts. Everything about you is strange and curious, and full of historic significance. If you wish to get the history of Spain in condensed form, you will find it in Toledo.

The cathedral is the most important feature of the city, and one of the finest and most interesting in Europe. The religious life of Spain centered there for centuries. On that site a Christian temple stood in the sixth century. When the Moors came they made a mosque of it. Then Alfonso VI took possession in 1085, and the Moors were driven out. In the thirteenth century the old building was torn down and the present edifice was begun. During 265 years it was in course of construction—a lifework for many architects and artisans. And there the great archbishops of Toledo controlled the government and civilization of Spain for years. Everything of importance that made Spanish history was then in their hands. You are made to realize this when you visit the cathedral. It con-



PUERTA DEL SOL, MADRID

The "Gate of the Sun," the big square in the center of Madrid and the busiest spot in the city, has long been the real political arena of Spanish history.



THE ESCORIAL

This immense building was constructed at the great cost of over \$3,000,000, by Philip II of Spain. It was the result of a vow made by the king to build a monastery to Saint Lawrence.

site. The original building was a Roman citadel. When the Cid reigned supreme, in the eleventh century, he resided there. Afterward fires consumed the building, and it was rebuilt several times. It has been in turn a castle, a palace, a cadet academy, and now it stands there a stately and imposing monument to the past.

MADRID, THE CAPITAL OF SPAIN

Madrid was made the capital by Philip II in 1560. It was not by nature attractive. The winter winds are cruel, and the summer heat is intense. The country roundabout is bleak, and for years after it became the capital it remained a city of small buildings and unimposing appearance. But the court being there, it was the center of all political and religious activities. Arts and letters received their greatest stimulus under the patronage of church and court. Cervantes lived there, and it was in Madrid that he finished his immortal "Don Quixote." The Bourbons came into power in the eighteenth century, and then the great royal palace was built. After that Madrid increased rapidly in population and improved in appearance. Today it is a city of great activity, full of life, gaiety, and fashion; in short, the Spanish Paris.

The two things that command most interest in Madrid are the palace and the museum. The palace, which stands on high land on the site of the old Moorish Alcázar, was erected between 1738 and 1764, and is a most imposing structure, no matter from what side it is viewed. Some

tains many valuable relics of history and art treasures. When you have seen these go to the tower. The view will repay you. The most prominent object to be seen from there is the Alcázar, standing on the highest ground of the city. This building is the phoenix that has risen over conflagrations of former structures on that



THE ESCORIAL

One of the monks of the monastery on the balcony, overlooking the formal gardens.

Europe. There is a magnificent representation of the Spanish school, and especially of the great painter Velasquez. There are sixty pictures of his, including some of his most brilliant works. There are also many splendid examples of the art of Murillo, and many paintings by Rubens and Van Dyck.

THE ESCORIAL

Situated twenty-seven miles from Madrid is the village and palace of Escorial. The Escorial is a most extraordinary building. Many of the Spanish people regard it as the eighth wonder of the world. It is a fitting memorial of the cold, cruel monarch

idea of its immensity may be gathered from the statement that it covers 26,900 square yards of ground and its sides are 500 feet long. Like many great structures in Spain, it is built of native granite. It is not easy to gain access to the interior of the palace. Sometimes in the absence of the royal family permission may be obtained, and those who have the privilege of being admitted find there many relics of historic value, a priceless collection of tapestry, a number of most interesting old works of art, and a library containing many volumes of unique worth.

The collection of paintings in the art museum is one of the finest in all



LIBRARY OF THE ESCORIAL

This splendid room contains many rare and valuable works. The older books stand with their fronts toward the spectator and have their titles stamped on the gilt edges.

who built it. It is related that Philip II constructed the Escorial in fulfilment of a vow, made during the battle of St. Quentin, which took place on Saint Lawrence's day, August 10, 1557. King Philip declared that he would, in case of victory, erect a memorial building to Saint Lawrence that would transcend any structure of its kind that had ever been built before.

Saint Lawrence, it will be remembered, was burned to death on a gridiron, and it is said that, in memorial of this, the structure of the Escorial was planned to resemble a gridiron in form. There is nothing authoritative to substantiate this tradition, however. It is simply the story that goes with the place. This monstrous building was begun in 1563 and was completed in 1584. It is a monastery and a palace at the same time. Its vastness overwhelms the mind. At first sight you are awed by the solemn, stern, and forbidding aspect of the build-



THE LEANING TOWER OF
SARAGOSSA



GRANADA AND THE ALHAMBRA

The Alhambra occupies the plateau of the Monte de la Assabria. This wonderful building was begun by Mohammed I, who was the originator of the motto "Wala ghālība ill' Allāhta'ālā" (there is no conqueror but the Most High God), which is so conspicuous among the inscriptions of the Alhambra.

ing, and this first impression is deepened after going through the immense courts, corridors, and chambers. It has but little ornament to relieve its severity. It is the work of a morbid and superstitious man. As one visitor has put it, "Philip was the proudest

among kings and the most bigoted among devotees. What wonder that he should build a convent and palace and make its costliest room his sepulcher!"

The Escorial staggers description. Perhaps an adequate idea of it may be had from a brief statement of facts. It cost three and one-quarter million dollars, and covers 500,000 square feet. It is 700 feet long, 580 feet wide, and is divided into sixteen courts. The great towers at the corners rise 200 feet. The main cupola or tower above the church, in the center, is 320 feet in height. When we add that there are 86 staircases, 89 fountains, 15 cloisters, 1,200 doors, 2,600 windows, and miles of corridors, we sum up

in a measure the astounding dimensions of this wonderful structure.

The Escorial is well kept by the Augustinian brothers who are in charge. The surrounding terrace and gardens are carefully cultivated, and these outer adornments help a little to soften the austerity of the stupendous pile of granite buildings.

In this country of contrasts there is no more striking contrast than that between the cruel Escorial and the romantic Alhambra. It is for the greatest treat of all for a visitor in Spain awaits him there. Granada is picturesquely situated in a valley, on ground that rises toward the hill of the Alhambra.



PALACIO DE GENERALIFE, GRANADA

The Palace of the Generalife was the summer residence of the Moorish kings. This interior view shows the Patio de la Acequia.



BELL TOWER, CORDOVA CATHEDRAL

This tower is three hundred feet high, and was built on the foundations of the Moorish minaret. At the top is a figure of Saint Raphael with a weather vane.



A SEVILLE INTERIOR

The private life of Seville is focused in the inner courts of the houses. This picture shows the beauty of one of these courts.

tural splendors and of its romantic interest. Washington Irving has done most for the subject in his "Tales of the Alhambra." He lived there for a time, and wrote there during his stay. You will find his name registered in the visitors' book under date of 1829. The Alhambra, like many Moorish buildings, is severely simple on the outside; but when you enter your senses are captivated by the exquisite beauty of design and decoration that stretches out before you as you go through the courts and halls of this wonder palace. While in the whole it presents an effect of uniformity, there is infinite variety in detail, and there are countless forms of beauty about you that captivate the mind and fill the soul with delight.

Aside from the Alhambra there are two buildings in Granada that command special attention,—the Palace of Charles V, which adjoins the Alhambra, and the Palace of the Generalife. Both of

The view from the highest points is beautiful.

THE ALHAMBRA

Granada is not especially attractive in itself. It is chiefly a city of the past. It is the Alhambra that draws the visitor there. This celebrated building is a dream of Moorish magnificence made real. It is impossible to do justice to its wondrous beauties in brief space. An extensive literature has been written in description and in appreciation of its architec-



THE GARDENS OF THE ALCÁZAR, SEVILLE

The plants and flowers of these gardens are very beautiful.

NOTE.—Further information concerning the Alhambra will be printed in a future number of The Mentor, devoted to "Beautiful Buildings of the World."

them have features of great architectural beauty. The former building was never completed. The palace of the Generalife is situated to the east of the Alhambra and 165 feet higher. It was the summer residence of the Moorish kings. From there the finest view about Granada can be had, covering the Alhambra below and stretching far across the *vega* (plain) to the distant mountains. The interior of the Generalife in its time must have been as beautiful as that of the Alhambra. The most beautiful spot is the garden of the Generalife, with its terraces, pools, grottoes, hedges, and overhanging trees.

SEVILLE

It is a great relief to turn from the squalor in Granada to the comforts and delights of Seville. There is no town or city in Spain that can compare in charm with Seville. By its snow-white cleanliness, its fragrant fruit and flowers, its luxurious foliage, its gay and harmonious life, it invites the traveler to stay—and few can resist the invitation. Once introduced to the home life of the inhabitants, the visitor is apt to renounce gladly for a time all thought of departure. Everywhere about him is competence, comfort, and content. It seems as if families vie with one another in making their homes attractive. The family life is in the inner court or *patio*. That is the summer parlor, and there in the midst of flowers, plants, and beautiful birds friendly parties gather in happy companionship. It is in Seville, it seems to me, that the life of the native

Spaniard may be seen in its most attractive light.

The two most notable sights in Seville are the Alcázar, which was the palace of the Moorish kings and afterward the home of Spanish rulers, and the cathedral, which is one of the finest, largest, and most beautiful Gothic churches to be found anywhere.

The Alcázar has



THE HARBOR AT BARCELONA

Through Barcelona passes almost one-fourth of the entire foreign commerce of Spain. This city is the most important commercial and industrial town in Spain, and has a population of 530,000.



GIBRALTAR

This, the key to the Mediterranean, is one of the most important coast fortresses in the world. It has been in possession of Great Britain since 1704.

exterior of the cathedral arrests the eye of a New Yorker at once, —the tower. He is apt to exclaim on sight of it, "The Madison Square Tower!" The similarity is close. When the plans of the Madison Square building were made the tower of Seville was copied.

We have gone now far to the south. A few miles brings us to Cádiz, on the ocean coast, or Malaga on the Mediterranean. The distance from either of these two attractive cities to Gibraltar is short.

GIBRALTAR, THE IMPREGNABLE

And when we reach Gibraltar the change of scene and life is abrupt and almost startling. If we go to Gibraltar by the road from Spain, we cross a narrow strip called Neutral Ground. It is arbitrarily fixed territory between Spanish and British ground. It is so low that it can hardly be seen from a distance. The effect is to make Gibraltar seem like an island. In case of emergency it would not be difficult to blow up this neutral strip and make an actual separation.

much of the beauty that is to be found in the Alhambra. Many of the interior decorations are not of the original building, but were the result of a restoration, and in this work many of the designs were frankly borrowed from the Alhambra.

The cathedral is one of the largest and most beautiful in Europe. Within this great building there are so many interesting and valuable works of historic and art interest that it might fairly be called a museum. One feature of the



THE VILLAGE OF GIBRALTAR

In the distance is seen the misty outline of the Rock of Gibraltar.

S P A I N A N D G I B R A L T A R

The rock of Gibraltar has been for years the symbol of stability and of strength. It is in a military sense the "key to the Mediterranean." It was taken by the British in 1704, during the war of the Spanish Succession, by Admiral George Rooke, who commanded the British fleet. It has been fortified by the English government in a manner that is most discouraging to anyone contemplating a hostile advance through the straits.

The shape of Gibraltar is that of an enormous lion. As Thackeray says, "It crouches there, to guard the passage for its British mistress." At the base of the rock are batteries; up on the summit are guns of heavy caliber, and over its face are holes through which cannon muzzles look out across the water like sullen and malignant eyes.

Gibraltar is over 1,400 feet high and is composed of limestone. Under its present conditions of fortification it is declared to be impregnable. It looks it. At the foot of the great rock is a town of 30,000 inhabitants, of whom 6,500 are soldiers, composing the British garrison. In this town is to be found a cosmopolitan mixture of men, and the character of it shifts from time to time according to conditions of traffic through the straits. There is enough to entertain a visitor for a day. Life there for a long time must grow monotonous. The impressions, however, of a single day at Gibraltar are not forgotten. You carry away the conviction that, whatever might happen to anything else in this world, Gibraltar is likely to stay.

SUPPLEMENTARY READING

Spanish Cities	C. A. Stoddard
Spain and Morocco	Henry T. Finck
Castilian Days	John Hay
Tales of the Alhambra	Washington Irving
Spain	Edmondo De Amicis
The Story of Spain.	E. E. and Susan Hale
Spain: Its Greatness and Decay (1479-1788)	Martin Hume
Modern Spain (1788-1898)	Martin Hume
A Record of Spanish Painting	C. G. Hartley
Gibraltar and Its Sieges	J. H. Mann
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NEXT WEEK'S MENTOR

HISTORIC SPOTS OF AMERICA

Beautiful photogravures of Jamestown Tower, Plymouth Rock, Ticonderoga, Independence Hall, the Alamo, and Gettysburg.

Comment by

ROBERT M. McELROY, Professor of American History, Princeton University.

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- SEPT. 1. GREAT AMERICAN INVENTORS
H. Addington Bruce.
- SEPT. 8. FURNITURE AND ITS MAKERS
Professor C. R. Richards.

FORTHCOMING ISSUES

- SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.
Robert M. McElroy, Professor of American History, Princeton University.
- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Chateau de Chambord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
Professor Clarence Ward, Rutgers College.
- OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.
- OCT. 13. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
La Salle, The Deerfield Massacre, Battle of Quebec, Capture of Louisburg, Braddock's Defeat, The Pontiac War.
Albert Bushnell Hart, Professor of Government, Harvard University.
- OCT. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMonnies, J. O. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.
Lorado Taft, Sculptor and Author.
- OCT. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.
Rear Admiral Robert E. Peary, Discoverer of the North Pole.
- NOV. 3. THE MEDITERRANEAN
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No. 32

HISTORIC SPOTS OF AMERICA

JAMESTOWN

INDEPENDENCE HALL

PLYMOUTH ROCK

THE ALAMO

TICONDEROGA

GETTYSBURG



By ROBERT McNUTT McELROY

Head of the Department of History and Politics, Princeton University

A FEW years before the settlement of the territory now known as the United States the people of Europe had witnessed a great naval battle in which two kinds of civilizations contended for supremacy. England and Spain were the combatants, and the issue, as we now clearly see, was whether the old idea of monarchy or the new idea of democracy should dominate two continents. Gold from Mexico and Peru had made Spain a great power. Successive royal inheritances had given to her kingly line the control of a large part of Europe. She was the champion of the Church of Rome, and regarded it as her mission to prevent all heretics from planting colonies in the New World. England, on the other hand, was the champion of Protestantism, whose doctrine of the direct responsibility of the individual led logically to democracy in government. England won the battle, destroying Spain's great Armada, and thus opening the New World to the settlement of men pro-

HISTORIC SPOTS OF AMERICA



JAMESTOWN ISLAND

The exact site of the original settlement. Once a peninsula, this ground has been cut away from the mainland by the constant washing of the river. It is now protected by a stone wall.

fessing Protestant doctrines; for as soon as Spain's power on the seas was shattered Protestants could plant colonies without danger of having them destroyed by a Spanish man-of-war.

THE VIRGINIA COMPANY

Within a few years after the destruction of the Armada a great colonizing company was established in England for the purpose of sending out men to settle the New World. Sir Thomas Gates, Sir George Somers, and a number of associates asked King James the First of England to grant them a charter of incorporation. He consented, and on April 10, 1606, transferred to them the vast district called Virginia, which comprised practically all the territory later occupied by the thirteen American colonies. The charter which made the grant clearly declared "that all and every the Persons . . . which shall dwell and inhabit within every or any of the said colonies or Plantations, and every of their children, . . . shall have and enjoy all liberties, Franchises, and Immunities . . . as if they had been abiding and born within this our Realm of England." This was a promise of self-government for all English colonies in America, and if England had carried it out in good faith there would not later have been the necessity of fighting the Revo-



OLD CHURCH AT JAMESTOWN

A ruined tower of the earliest colonial days.



JAMESTOWN CHURCH

A reproduction of the church built 1639-1647. This building was put up for the Jamestown Exposition in 1907, using the old tower, which can be seen in the background, for its entrance.

lutionary War; since all that the Americans demanded at the opening of that conflict was to be taxed only by their own representatives, a privilege which Englishmen in England had enjoyed for many generations.

The Virginia Company, as this great corporation was called, was divided into two subcompanies, the London and the Plymouth Companies, to each of which was assigned the task of colonizing one-half the territory.

Before many weeks had passed George Popham attempted to plant a colony in the part assigned to the Plymouth Company, but it utterly failed.

The London Company, meanwhile, had fitted up three small vessels, the Godspeed, the Discovery, and the Susan Constant, placed one hundred and five colonists aboard, and sent them forth to plant a colony. They sailed from the Downs on New Year's Day, 1607, and after a stormy voyage of almost four months dropped anchor off a pleasant point of land, to which in gratitude they gave the name "Point Comfort."



JAMESTOWN MONUMENT

A shaft to commemorate the first permanent English settlement on American soil. Jamestown was founded May 13, 1607.



THE MAYFLOWER

The pilgrim ship is shown as it entered Plymouth Harbor bringing the first New England settlers.

JAMESTOWN, THE FIRST ENGLISH SETTLEMENT

As they had been warned, however, to establish this settlement far up a navigable river, out of danger from wandering vessels of the Spanish Main, they entered the beautiful river of Powhatan, which they called the James, and sailed up it for some fifty miles until they came to a wooded

island, which they chose as the site of their colony. There they cut logs and built the rude huts which marked the site of Jamestown, the first permanent English settlement within the limits of what we now know as the United States of America.

Through sorrow and privations, surrounded by the nameless terrors of an unknown wilderness, harassed by savages, and disheartened by sickness, the little colony survived as by a miracle, and became the nucleus of a nation. Of the old Jamestown nothing now remains but an ancient church tower overgrown with ivy and a few crumbling tombstones. But its honor remains, secure in the hearts of a grateful people.

The failure of the Popham colony had discouraged the Plymouth Company, and it was not until Jamestown was a flourishing village that a permanent settlement was made in the northern part of the region which King James had granted to the Virginia Company. Those years had been years of strife and sorrow in England. The king in the narrow bigotry of his ecclesiastical views, had declared that if any refused to conform to the rules of worship prescribed by the established Church of England, he



EDWARD WINSLOW

From the only portrait of a "Mayflower" pilgrim in existence. Edward Winslow was one of the governors of Plymouth colony.

would "harry them out of the land," and King James had kept his word. Many Englishmen had been "harried out of the land," and had taken refuge on the continent of Europe; but the band for whom history was reserving the largest place had escaped from Scrooby in Nottinghamshire and established themselves at Leyden, Holland. Here they had prospered; but they were still English, and, seeing their children growing up with distinctly Dutch characteristics, they determined to migrate to a land where the son of an Englishman would grow up an Englishman. It is often said that the chief aim of the Puritans was to settle in a land where they could worship God as they pleased. This, however, they were quite at liberty to do in Holland. It might be said with greater truthfulness that they desired to settle in a land where they could compel others to worship God as they commanded—and this they managed quite effectively for some years after their landing.



PLYMOUTH ROCK

The granite boulder on which the Pilgrims are said to have landed in 1620.

THE PILGRIMS

They accordingly obtained from the London branch of the Virginia Company permission to settle at the mouth of the Delaware, and from the king the promise that he would "wink at their heresy." When all was ready, the youngest and strongest of the Leyden congregation, with Brewster, Bradford, Winslow, and Myles Standish at their head, repaired to Delft Haven, where they embarked for England upon the *Speedwell*. At Southampton they were joined by the *Mayflower*, with recruits from London, and the two little vessels turned their prows toward the vast waters of the Atlantic. The *Speedwell*, however, soon sprang a leak, and the two vessels entered the harbor of Plymouth in Devonshire, where as many as possible of the *Speedwell*'s passengers were transferred to the *Mayflower*, those who could not be there accommodated being placed ashore. As the *Mayflower* glided out of the harbor on September 6, 1620, the one hundred and two devoted souls on board waved a sad farewell to their twenty disconsolate fellow Pilgrims who stood on the quay. As the dim outlines of ancient Cornwall faded from their view, the hearts of flesh cried out, but the steady voice of the Spirit gave them courage; for to the Puritan, in spite of his faults, which were many and great, duty was always first,

and the planting of the wilderness with the choicest seed, as he modestly called himself, was a solemn duty laid upon him by God.

Driven from their course, lost on the vast oceans of an unknown world, the little company pressed bravely on, and on November 9 sighted Cape Cod, far to the north of their intended destination. Here their patent was useless, and as some of the company in "discontented and mutinous speeches" during the voyage had declared that "they would use their own liberty" after landing, it was thought wise to draw up a compact binding its signers to render "all due submission and obedience" to the government therein provided. This document has been called the first written constitution in the world's history. It was not a constitution, however; but only a compact.



Copr. 1906, A. S. Burbank, Plymouth, Mass.

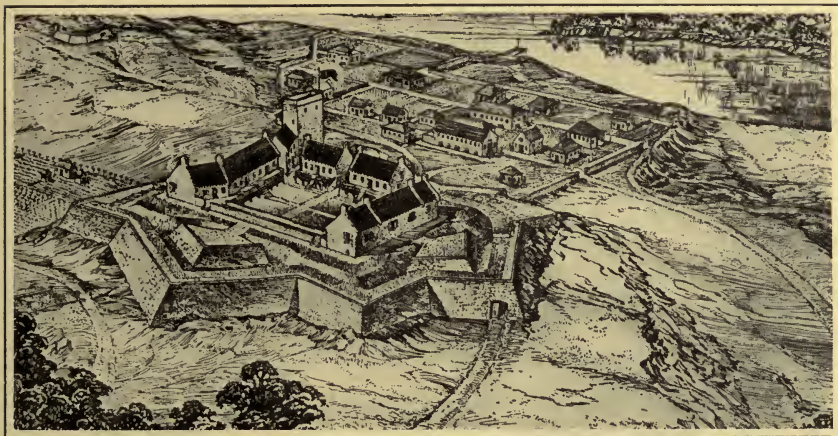
NATIONAL MONUMENT TO THE FOREFATHERS

*Erected in remembrance of their sufferings
for civil and religious liberty.*

PLYMOUTH ROCK

After five weeks of careful inspection of the coast they selected for their colony a spot which Captain John Smith had already named Plymouth, in honor of the lovely harbor from which they had sailed. Here, as tradition says, upon a great rock, now known throughout the world as Plymouth Rock, they landed on December 21, plowed through the deep snow, and amid the "murmuring pines and the hemlocks" began to build a House of God and about it rude cabins of logs. To this scene every true American heart should turn with reverence, whatever his creed, political affiliation, or sectional tradition; for it, more than any other in American colonial history, typifies the spirit which has made of America a great nation. At Plymouth,

more even than at Jamestown, the political doctrines which had grown out of Calvinistic theology took firm root. In religion the Puritans were bigoted and intolerant; but in political theories they represented the idea of the freedom and dignity of the individual. The God-given right of self-government was their political motto, and from it they never swerved. The great contest which we call the American Revolution was not, as is sometimes asserted, an attempt to throw off the



PLAN OF FORT TICONDEROGA

A restoration begun in 1909. The first fort, called Fort Carillon, was built by the French in 1755. It was taken by the British in 1758 and rebuilt as Fort Ticonderoga.

shackles of tyranny, but was, on the contrary, a determined refusal to allow these shackles to be put on. George the Third and his obsequious minister, Lord North, were the real revolutionists; for they sought to take away from the American colonies rights of self-government as old as Jamestown and Plymouth. In this they failed, and their failure cost England an empire.

TICONDEROGA AND INDEPENDENCE HALL

To tax a man without his consent has always been, since Magna Charta was written, contrary to the liberties of native-born Englishmen. It was therefore contrary also to the liberties of native-born Americans, and as such it was resisted by our ancestors of the revolutionary epoch, as it had been resisted by our ancestors of the colonial era. When, on May 10, 1775, Ethan Allen and Benedict Arnold, sword in hand, called upon the king's ancient fortress of Ticonderoga to surrender, giving as their authority "the great Jehovah and the Continental Congress," they were but putting into striking phrase the political doctrines of Calvinism and seeking to enforce the royal promise that Americans of whatever colony were entitled to "all Liberties, Franchises, and Immunities . . . as if they had been abiding and born, within this, our Realm of England." And when the great political figures of the Revolution—Adams, Witherspoon, Franklin, Jefferson, and the rest—assembled in Independence Hall,

HISTORIC SPOTS OF AMERICA

Philadelphia, and signed the Declaration of Independence, while the Liberty Bell pealed forth the notes of freedom, they were but repeating the declaration of the first American charter.

Our Revolution was thus a war calmly entered upon to maintain immemorial rights and ancient institutions, whose preservation meant liberty not alone for America, but for England as well. Today we can clearly see what was at stake at Ticonderoga; at Bunker Hill, and upon the long chain of Revolutionary battlefields, stretching from the lakes to the faraway swamps of Georgia. Representative government hung in the balance, and whenever we hear of a nation's rising against despotism and demanding that the people shall rule, we



THE ETHAN ALLEN HOUSE

An inn at Dorset, Vermont, where the Revolutionary hero used to stop.

should add one more blossom to the garland which we are weaving for the graves of the men who gave Liberty to enlighten the world. Tennyson, with the soul of a true poet, though writing for Englishmen, has expressed the thought for all men:

“Oh! Thou who sendest out the man,
To rule by land and sea,
Strong mother of a Lion-line,
Be proud of those strong sons of thine,
Who wrench'd their rights from Thee!”

Years passed by. The ideas which had triumphed in the Revolution grew ever stronger in the nation that war had created. By slow degrees men came to understand more fully what it meant for the people to rule.



TABLET AT TICONDEROGA

On this rock are the names of Ticonderoga's heroes, Champlain, Montcalm, Lord Howe, Amherst and Burgoyne.



ETHAN ALLEN MONUMENT

Erected at Manchester, Vt., to the daring frontiersman who captured Fort Ticonderoga from the British.

HISTORIC SPOTS OF AMERICA

The colonies grew to populous cities, and the far off plains of Texas became the field for pioneer activity: Austin, Houston, and a host of others, with their love of "God's out of doors," left settled parts of America and sought homes upon the spreading prairies of that distant province of Mexico. With these men ideals of American freedom had become instinctive, and from the very first a trial of strength was inevitable between them and Santa Anna, the despotic ruler of Mexico.

THE ALAMO

The Alamo was a Franciscan mission, dating from the eighteenth century. It was strongly built, and inclosed an area of about three acres, upon which stood a roofless church and a few other crumbling buildings.



LIBERTY BELL

In Independence Hall, Philadelphia.

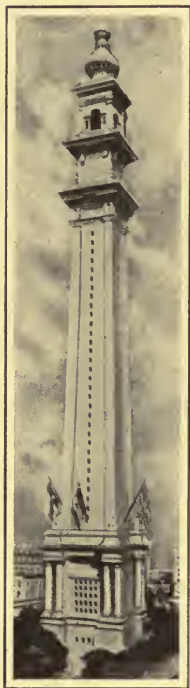


ROOM IN INDEPENDENCE HALL

The room where the Declaration of Independence was adopted July 4, 1776. Much of the original furniture is preserved here, and the portraits of those who signed the Declaration hang about the walls.

Its garrison consisted of 186 men, under Colonel Travis, and included the famous frontiersmen, James Bowie and David Crockett. Sam Houston, commander of the Texas forces, had ordered that the Alamo be blown up and abandoned; but his orders had been disregarded, and the gallant little garrison was now to pay the terrible price of its disobedience.

On February 23, 1836, the Alamo was invested by four thousand Mexican soldiers and the final reckoning began. On March 6, after a gallant defense, it was taken by storm, its garrison having been slaughtered to a man. "Thermopylæ had its messenger of defeat—the Alamo had none," so runs the epitaph which stands upon the monument of these heroes of liberty.



Copr. Archer's Studios

**PROPOSED ALAMO
HEROES' MONUMENT**
*The tower will be 802
feet high, the loftiest in
America, and will cost
2,000,000 dollars.*

But the blood-avenger was at hand. A few weeks later Sam Houston, standing with bared head before his little army of Texas patriots, gathered at San Jacinto, gave the watchword, "Remember the Alamo!" and within twenty minutes the army of Santa Anna was scattered "like the chaff which the wind driveth away." Texas was free.

GETTYSBURG

But I have mentioned one other battlefield, and one which in numbers and in the military skill of those engaged, as well as in the principles at stake, stands among the great battles of the world. Gettysburg is a name which is justly mentioned with pride by Americans of all sections; for when its aged veterans, North and South, can clasp hands and declare themselves brothers, it would be presumptuous for others to display the rancor of partizanship.

The settings of the battle were dramatic. Robert E. Lee, the ablest commander of the Confederacy, had crossed into Pennsylvania with his main column. The Federal army of the Potomac was close behind, intent upon pressing northward after Lee to protect Baltimore should it be endangered. Gettysburg lies in a fruitful valley of Pennsylvania, just north of the Maryland borderline. It is walled in by low mountain ranges studded with peaks—Culp's Hill, Round Top, and Little Round Top—whose names rouse thrilling memories. Here on July 1, 2, and 3, 1863, the two armies fought the most fearful and significant open battle of the whole Civil War.

For the first two days fate favored the Confederate army, and "these partial successes," writes General Lee, "determined me to continue the assault next day." A movement was planned in which Pickett's division of Longstreet's corps was to strike the Federal line in the center, while Stuart with his cavalry attacked it in the rear. It was a desperate ven-



THE BATTLE OF GETTYSBURG

This struggle, the crisis of our Civil War and one of the great battles of the world, raged for three days.

ture, and Longstreet declared that when the moment came for ordering Pickett and his gallant five thousand to advance, his lips refused to form the words, and to the calm inquiry, "General, shall I advance?" he could only reply by an affirmative bow. Within thirty minutes two thousand of the detachment had fallen, and of the officers who had headed this desperate venture, only Pickett and one lieutenant came out unharmed.

Stuart had failed to reach the Federal rear in time to aid the attack which, unsustained, had ended in disaster. "It was all my fault," generously commented Lee, when the whole tragic result was understood, "Let us do the best we can toward saving that which is left us." Meade made no attempt at pursuit. Lee led his army back to Virginia and was safe.

In an order of July 4, Meade had used the expression, "driving the invader from our soil," which, when the great, sad-eyed Lincoln read, he heaved a deep sigh and remarked, "Will our generals never get that idea out of their heads? The whole country is our soil."

SUPPLEMENTARY READING—John Fiske's "Old Virginia and Her Neighbors," "Beginnings of New England," "The Critical Period of American History," and "The American Revolution"; "True Relation of Virginia," Smith; "Plymouth Plantation," Bradford; "Sam Houston," Bruce; "Stuart's Cavalry in the Gettysburg Campaign," John S. Mosby.

THE MENTOR

ISSUED WEEKLY BY

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Editorial

The Mentor Association is less than a year old. The Mentor plan is a few months older than that. But the idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to Knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. That is what The Mentor Association gives.

The plan of The Mentor Association fills so definitely a real want, that every one ought to know about it. All members of the Association and all others who see The Mentor will want to know not only what we have done and are doing, but what we shall do for months in the future. In a broad, popular, educational plan of this kind there should be the fullest confidence. The importance of this grows week by week, for The Mentor idea has drawn the interest of many thousands, and the membership increases day by day.

Though these lines are headed “editorial,” we feel a good deal of hesitancy in using the word. It gives the impression that The Mentor is simply a magazine, while actually it is much more than that. It is an important part of a broad

educational plan, which includes an Inquiry Department, Suggested Courses of Reading, and other advantages.

It is not easy to find the exact word for a plan of this sort. Some day a brief phrase will come to us—no doubt some member of the Association will supply it—that will tell fully and adequately all that The Mentor Association stands for. We have described it many times. We cover the plan fairly well when we say in our prospectus that “the purpose of The Mentor Association is to make it easy to learn the things we want to know and ought to know,” but in that we say nothing of the beautiful pictures, which are a most important feature. There is a value in the stimulating phrase that we use, “Learn one thing every day,” but there is no hint in that of the delight afforded by the exquisite illustrations furnished in The Mentor. In the service of The Mentor Association Information and Art go hand in hand.

The quick recognition of the value of The Mentor plan during the eight months of its existence is naturally gratifying, but what is most interesting is the wide reach of its appeal. We have hundreds of letters coming to us from all sources, and the message is much the same, whether it be a lawyer, a college professor, a teacher, a clubwoman, an engineer or a doctor. The burden of all these messages can be summed up in three phrases: First, “The idea is fine”; second, “You have carried it out admirably”; and third, “It fills a real want.”

We have referred to our prospectus. This is a booklet in which the plans and purposes of The Mentor Association are fully described, and the schedule of the year is given. It also tells something of what we have in preparation for 1914. Send for copies of this prospectus. If you are a member of The Mentor Association you will, of course, want it, and you should have some extra copies to give to your friends. You will be doing them a service.

The Mentor Association

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- SEPT. 8. FURNITURE AND ITS MAKERS
Professor C. R. Richards.
- SEPT. 15. SPAIN AND GIBRALTAR
Dwight L. Elmendorf.

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Professor Clarence Ward, Rutgers College.
- OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.
- OCT. 13. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
La Salle, The Deerfield Massacre, Battle of Quebec, John Wesley, Braddock's Defeat, San José Mission.
Albert Bushnell Hart, Professor of Government, Harvard University.
- OCT. 20. FAMOUS AMERICAN SCULPTORS
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Lorado Taft, Sculptor and Author.
- OCT. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.
Rear Admiral Robert E. Peary, Discoverer of the North Pole.
- NOV. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples.
Dwight L. Elmendorf, Lecture and Traveler.

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AN INSTITUTION OF LEARNING ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET

NEW YORK

THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

SEPTEMBER 29, 1913

No. 33

BEAUTIFUL BUILDINGS of the WORLD

TAJ MAHAL

THE ALHAMBRA

AMIENS CATHEDRAL



SALISBURY CATHEDRAL

CHÂTEAU de CHAMBORD

NEW YORK CITY HALL

By CLARENCE WARD

Professor of Architecture, Rutgers College

BEAUTY in architecture is as difficult to define as beauty in nature. No single factor renders a building beautiful. Size and proportion, style and decoration, age and setting, all enter into account. And moreover there is the power a building possesses to appeal to the ideals of the beholder, to his mind as well as to his sight and touch. Even when judged from this broad viewpoint, the number of beautiful buildings in the world is legion. It would be impossible to point to anyone as the finest, or even to select a dozen without leaving a dozen more that were equally beautiful. Every age, and every nation, has left to us some crowning achievements of the builder's art. The following are therefore merely selections from this storehouse, illustrating to some degree the wealth of architectural treasures that is our heritage.

Few if any buildings in the world have been the subject of such praise as that bestowed upon the Taj Mahal ("Gem of Buildings"). Travel-



THE TAJ MAHAL

The approach through the splendid gardens seen in the foreground is bordered by dark cypress trees, which contrast admirably with the color of the marble domes beyond.

ers, painters, authors, and poets have all sought to express in word or color the indefinable charm of this gem of Indian art. Built at Agra, in India, by the great mogul of Delhi, Shah Jahan, as a tomb for his favorite wife, Mumtaz Mahal, the Taj is a veritable translation into stone of human remembrance and affection. It was begun in 1632, and was completed in twenty-two years. The material of which it is built is pure white marble, and inlaid in its walls are jaspers, agates, and other stones in marvelous designs. But it is perhaps the dome that gives the greatest beauty to this tomb. Of typical Eastern shape, it rises a mass of white against the deep blue of the Indian sky, or shines like silver in the radiance of the Indian moon.

THE WORLD'S MOST BEAUTIFUL TOMB

It cannot be denied that the Taj Mahal (tahzh mah-hahl') owes much of its beauty to its setting. Not merely has it the contrast of the brilliant sky above, but also the deep green of the gardens at its feet, and more than this the four tall, graceful minarets standing like sentinels at the corners of the marble terrace on which the tomb is placed. The interior is scarcely less impressive than this outside view. Its subdued light serves only to show more clearly the beauty of the garlands of red and blue and green inlaid along its walls as never-withering memorials of the queen who sleeps beneath the lofty dome.

It is perhaps beside her tomb that the traveler sees a vision of the proud and mighty Jahan, cruel in many ways, but steadfast in his love, building this glorious resting place for his fair consort, whom he called by the familiar name of Taj. One may see even farther still and picture to himself this once proud ruler, bereft of all his power and even of his throne, looking out from his chamber window toward this same Taj Mahal. Perhaps its wondrous dome gleamed in the moonlight on that last night before he came to rest beneath its shades as it gleams today to the enraptured gaze of thousands who take the pilgrimage to Agra to see this wonder of the Eastern world.

THE PALACE OF THE MOORISH KINGS

It is not such a step as it may seem from the Taj Mahal to the Alhambra (al-ham'-bra). Both are oriental. Both are the products of Mohammedan art, and mark in a way its Eastern and its Western expressions. As early as the eighth century of our era the Moors of northern Africa crossed to Spain and made the Iberian peninsula a Moorish califate or kingdom. Its capital and last stronghold was Granada. And here on a lofty hill, overlooking the city, King or Calif Al Hamar began the mighty fortress of the Alhambra in the early years of the thirteenth century.

As is the case with almost every Mohammedan building, its exterior is extremely plain. But once the door is passed one seems to have stepped from Europe to the Orient. Courtyards and porticos, halls and passages, open before the visitor in a truly oriental maze of color and decoration. The first important court is known as that of the Myrtles. In its center is a marble basin a hundred and thirty feet long, bordered with trees of myrtle and orange, and flanked at both ends by two-storied pavilions with slender marble shafts



COURT OF THE MYRTLES, ALHAMBRA

The pool is bordered on both sides by beautiful old hedges.

BEAUTIFUL BUILDINGS OF THE WORLD

and graceful Moorish arches. From one of these pavilions opens the Hall of the Ambassadors, the throne room of the califs, and the largest chamber in the palace.

THE ALHAMBRA'S BEAUTY

But it is not its size that makes this room imposing. Here, as elsewhere in the palace, it is the decoration. Rising for three or four feet from the floor is a band of colored Moorish tiles. All the wall above is of stucco, molded in lacelike patterns and painted in blues and reds and brilliant golden yellows. The designs are largely geometrical or floral, frequently interspersed with Arabic inscriptions. Some of these when translated read, "God is our refuge," "Praise be to God," familiar phrases in Mohammedan faith, or "There is no conqueror but God." Add to this decoration of the walls imposing stalactite domes, and ceilings often of cedarwood inlaid with mother of pearl, and imagine the floors and windows again adorned with oriental rugs and hangings, and the beauty of the Alhambra will be easily understood.

But neither the Court of the Myrtles nor the Hall of the Ambassadors is the crowning glory of the palace. This honor belongs to the Court of the Lions. One hundred and sixteen by sixty-six feet in size, this court compares with any apartment in the world for pure, exquisite beauty of design. An open portico, its ceiling borne on a hundred and twenty-four slender and beautiful marble columns and delicately orna-



HALL OF REPOSE OF THE BATHS, ALHAMBRA



THE GATE OF JUSTICE

A part of the Alhambra palace not well preserved.

mented arches, incloses the central space, in the middle of which rises a magnificent fountain, its basin cut from a single giant block of alabaster, and supported on the backs of twelve lions of white marble, emblems of courage and strength.

It is small wonder that the last of the Moorish kings, Boabdil (bo-ahb-deel'), looked back with many tears at this glorious palace as he surrendered it in 1492 to his Christian conqueror Ferdinand. Sadly indeed he and his followers must have crossed again to the dreary deserts of Africa, since they left behind them the whole fair land of Spain, which they had adorned not merely with the Alhambra, but with the Alcázar at Seville, the mosque at Cordova, and other monuments of their civil and religious greatness.



INTERIOR OF THE ALHAMBRA

Arched window in the "Tower of the Captivity of Isabel."

THE GREAT CATHEDRALS

At the very period when the Mohammedan conquerors of Spain were building their palace of the Alhambra, the Christians of northern France were erecting those vast cathedrals which stand today as the crowning achievements of the builder's art. Paris, Chartres

(shahrtr), Bourges (boorz), Rheims (reemz), Rouen (roo-ong'), Le Mans (lee-mong'), Beauvais (bo-vay') and Amiens (ah-mee-ong') are but a few of the long list of French Gothic cathedrals of the twelfth and thirteenth centuries. From such a list it is most difficult to choose. Each one has its distinctive claim to recognition, and its distinctive features which are not surpassed in any of the others. This fact, indeed, has caused it to be said that the ideal cathedral should have the façade of Rheims, the spires of Chartres, the nave of Amiens, and the choir of Beauvais. But even such an ideal cathedral would not be perfect without the addition of features from each of the other churches in our list.

BEAUTIFUL BUILDINGS OF THE WORLD

Since, however, it is necessary to choose, let us choose Amiens; for perhaps this church is most widely acknowledged as the finest example of the Gothic style. Its façade is a masterpiece of decoration. Three deeply recessed portals in the lower story are covered with a wealth of sculptured figures in the round and in relief. Bible lessons and the events of human life and history, carved here in stone, taught the terrors of sin and hell and the joys of a godly life as preached in the church beyond these lofty doors. Nor is the decoration confined to sculpture; for the whole façade, and in fact the entire church, is a tracery of stone.

THE GOTHIC GLORY OF AMIENS

It is from a side view, however, that Amiens shows at its best the true glory of Gothic architecture. Nearly five hundred feet long and over two hundred feet to the ridge line of the roof, it rises high above the buildings of the city in which it stands, a symbol of the supremacy of spiritual over earthly things. To be sure it has its faults. The towers are too low and the central spire is of awkward shape;



SOUTH PORTAL OF AMIENS CATHEDRAL

The statue of the Virgin which stands in the portal replaces that of St. Honoré, which was moved to the north transept. The carvings about the south portal are taken from the life of St. Honoré.

but the huge windows, with their tracery in geometric patterns, occupying the entire space between the buttresses, and these buttresses themselves with their soaring arches spanning the aisle roofs below, afford an unsurpassed example of beauty of design combined with the utmost structural daring. Moreover, the



NAVE OF AMIENS CATHEDRAL



SALISBURY CATHEDRAL

A view from the northeast, showing plainly the double-cross shape of the foundation.

pendent in air one hundred and forty feet from the pavement below. In the support of these vaults lies the keynote of Gothic architecture. Though they seem hung as if by magic over walls of glass, with very little masonry for their support, their weight and thrust are borne by the sweeping arcs of the exterior flying buttresses and the huge piers of masonry from which they rise beyond the side aisle walls. Viewed from a central point, the majestic sweep of the nave, the soaring height of the eastern apse, the wondrous window of the northern transept, and the maze of piers and arches and chapels, all unite to produce a glorious whole which cannot be surpassed in any monument of any age.

SALISBURY'S SIMPLE BEAUTY

If the interior of Amiens personifies in the highest degree the majesty and glory of Christian faith, the spire of Salisbury may be said to embody its hope and aspiration. Rising four hundred and four feet from the ground, this spire has few to rival it in all the world. Other cathedrals might dispute its claim to first place among spires; but none is set upon a church so fine. That Salisbury is the most beautiful cathedral in England is not claimed. As was the case in France, so here,

interior is even more imposing. Lofty piers and pointed arches separate the nave from the aisles. Slender shafts carry the ribs of the huge vaults of stone forty-three feet in span, which seem sus-



NAVE OF SALISBURY CATHEDRAL

A number of interesting monuments were placed between the columns by James Wyatt.

BEAUTIFUL BUILDINGS OF THE WORLD

there are too many churches, each with its own distinctive points of beauty, for anyone to be the finest of them all.

But Salisbury at least must find a place among the first, and is especially interesting because it is exactly contemporary as to date with Amiens in France. Architecturally both are Gothic; yet the difference in design is as great as the distance in miles between them. Low instead of lofty, with little decoration, and set in the midst of nature's grass and trees instead of in a crowded city, Salisbury's appeal is through the quiet beauty of its line, and the simplicity of its construction in contrast to



CHÂTEAU de CHAMBORD

Showing the Mansard roof put on by the celebrated architect, Mansart, at the order of Louis XIV, to accommodate a large court.

the complex structure of the French cathedral. The Gothic of England was rarely the Gothic of carefully balanced thrust and pressures, of flying buttresses and huge window spaces. Here at Salisbury the walls are still quite heavy and the windows only moderately large. They have no tracery of stone; but are simple, narrow openings in the walls, with pointed heads so like a lance in shape that they have given the name of Lancelot to this period of English Gothic architecture. Slow to throw off their earlier traditions, the English builders clung, even in Gothic days, to many of the characteristics of the Norman era, which had produced such masterpieces as Durham and Peterborough, Ely and Norwich, cathedrals. The result of this is especially evident in the interior of Salisbury;

for here, in spite of the shafts of Purbeck marble, one for each hour in the year, and in spite of the rich moldings of the piers and arches, the lack of structural unity, and the comparative smallness of the windows and lowness of the vaulting cause Salisbury's nave to fall far short of that of Amiens in beauty of construction. Viewed from the west, the cathedral

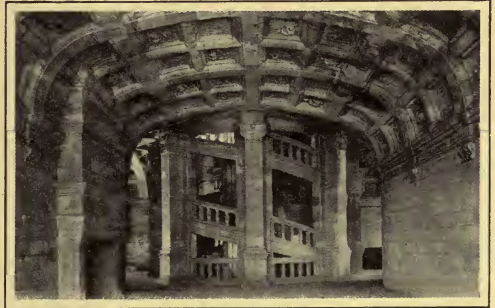
is also disappointing; for the façade is an ugly screen wall, badly decorated, and deserving of little praise. But when seen from north or south or east, with its spire rising from the very heart of the church, Salisbury is truly inspiring. In its quiet close it seems the very expression of the church at peace.

CHÂTEAU de CHAMBORD

Between the construction of Amiens and Salisbury and the building of the Château of Chambord (shong-bore') lie two centuries of history. In them the spiritual power of the church, and the



TOWER OF THE GRAND STAIRCASE
Château de Chambord.



HALL IN THE CHATEAU de CHAMBORD
The two stairways seen in the back wind around the same central shaft and never join.

temporal power of the pope and clergy, which had been supreme throughout the Middle Ages, gave way to a large extent to a spirit of individualism and a rising power on the part of the king and nobles. This change had its effect upon the arts. The palace took precedence over the church in architecture as the secular took precedence over the religious in painting and the other arts. The Château of Chambord dates from the earlier stages of this new architectural era. Built by King Francis I in the early years of the sixteenth century, it is but one of the hundreds of châteaux erected by the kings and nobles of France, from Francis to the fall of the monarchy. Its architectural style is what is known as early Renaissance.

BEAUTIFUL BUILDINGS OF THE WORLD

The claim of Chambord to beauty is due, not so much to its decoration as to its imposing size, to the sense of spaciousness it conveys, and to the manner in which it reflects the spirit of its age.

Four hundred feet square along its outer walls, this vast château was designed by Francis I merely as a hunting seat. The chief exterior attraction of the building lies in its roof. This is a very maze of gables, dormers, chimneys, and cupolas, dominated by the lantern that crowns the center stair, and in which lights were hung to guide belated hunters from the forest.

THE STAIRWAY OF CHAMBORD

This stairway is the chief attraction of the interior. Sweeping round a central newel which forms an open well, it rises the full height of the building. Moreover, it is not a single flight of steps, but two, so placed that one person may go up and one come down, yet never meet. From this stairway four large halls open at every floor, and four hundred and forty rooms and fifty other stairs fill up the wings of this great palace. The interior, when richly furnished, must have been magnificent.

In spite of its size, Chambord has little history of which to boast. Nothing of importance or even of special interest took place there.

NEW YORK CITY HALL

We are fortunate indeed as a nation to have had in our earlier days an architecture that could boast of such pleasing monuments as the New York City Hall. Our ancestors in both the North and South were strongly influenced from the point of view of art by that English Renaissance which reached its culmination in the hands of Sir Christopher Wren. Many a New England church and many a Southern home boasts an architectural beauty of rare charm and in rare accord with the natural setting of this new land. Nor were we less fortunate in public works. The old and new statehouses



STAIRWAY IN THE NEW YORK CITY HALL.

BEAUTIFUL BUILDINGS OF THE WORLD

in Boston, Independence Hall in Philadelphia, and the Capitol in Washington are but a few of the early buildings in America that, like the New York City Hall, are worthy to rank among the best in beauty of design. The latter was the work of John McComb, Jr., and was built between 1803 and 1812 in a style based largely upon the Italian Renaissance.



OLD COLONIAL CHAMBER

The office of the Borough President of Manhattan in New York City Hall.

Though not of very great size, its proportions are remarkably fine, and its architecture beautiful. For good taste and for excellence of workmanship it is as worthy of the city of millions today as of the city of thousands for which it was first built.

That the source of beauty in architecture is indefinable, this brief account of six of the world's finest buildings has clearly shown. No two are alike; yet all are beautiful. And this quality lies not merely in size and proportions, in design and decoration, but in the appeal that each one makes to the mind as well as to the eye. Thus the Taj Mahal fairly speaks of human remembrance, the Alhambra is the embodiment of oriental luxury, Amiens affords a majestic picture of religious power, and Salisbury of quiet Christian worship, Chambord conjures up visions of gay kings and courtiers, while New York in its City Hall possesses a worthy monument of civic interest and pride. Many another building could be added to such a list as ours, and in the case of each it would be found that added to its visible and tangible beauty was an invisible character that marked it above its fellows. It is from this broad standpoint that all architecture should be judged.

SUPPLEMENTARY READING:—"History of Architecture," Hamlin; "Indian and Eastern Architecture," Fergusson; "Medieval Architecture," Porter; "Handbook of English Cathedrals," Van Rensselaer; "Renaissance Architecture in France," Blomfield.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

MONDAY, SEPTEMBER 29, 1913

Volume I

Number 33

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POSTOFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

A man much occupied in his business was asked how he came to know so much on so many different subjects. His answer was: "Not by study—I have had no time for that—I have got my knowledge from the men who could give it to me, and from the reading that they have suggested to me. When several of my friends who know a subject have told me about it, I have got it in a way that I could not get in study. I have got it from different points of view."

* * *

These words were said in the course of a conversation about The Mentor. Someone had referred to the variety of subjects offered in the schedule of The Mentor Association, and had asked whether certain regular courses of reading could not be included with advantage. With the thought of that business man and others like him, we are aiming for something larger and more beneficial than a fixed set of reading courses. We have planned to give in The Mentor the broad, liberal knowledge that comes not from a strict course of study closely adhered to, but from contact with writers of authority in varied fields. The readers of The Mentor get the rich benefits afforded by many minds, and the year's reading is wide in its reach and well balanced.

So much for the general plan of The Mentor Association. But there is something to be said for the reader who wants to have a logical course of reading through the seasons. So while we offer variety from week to week, we plan to cover the larger subjects in groups of articles that are definitely related to each other.

* * *

If one wants to follow out a certain subject, whether it be travel, history, or art, he can take up the reading of his Mentors in groups. Look at the schedule of 1913. In the varied program of the year's reading you will detect numbers that naturally belong together. You can select a set of Mentors that will take you on a trip to interesting places, with Mr. Dwight L. Elmendorf as a companion. If literature is a subject of interest to you, you can select Mentors on literary matters prepared under the advice of, and some of them written by, Mr. Hamilton W. Mabie. Suppose that history is what you are after; Professor Albert Bushnell Hart gives you the "Story of America" in several numbers. It is hardly necessary to point out what Professor John C. Van Dyke has done for fine art in the numbers of The Mentor prepared under his direction. And so groups of Mentors on other subjects may be brought together out of the schedule.

* * *

In preparing the schedule for 1914 we have taken thought not only for the wide scope of the whole year's plan, but for the treatment of special subjects in a way that will form natural groups. We have found this condition has met with favor, and it seems worth while to assure ourselves that all the readers of The Mentor appreciate it. We are told that some are gathering the numbers relating to a single subject together so as to have a small library on each subject available for reference. Not a bad idea. Imagine what an attractive set of volumes could be made out of twenty or thirty Mentors on travel by Mr. Elmendorf! Think what a beautiful and valuable set of books could be had by binding up the art numbers! Keep your back numbers. They are just as valuable as the ones to come.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 17. DUTCH MASTERPIECES |
| 2. MAKERS OF AMERICAN POETRY | 18. PARIS, THE INCOMPARABLE |
| 3. WASHINGTON, THE CAPITAL | 19. FLOWERS OF DECORATION |
| 4. BEAUTIFUL WOMEN IN ART | 20. MAKERS OF AMERICAN HUMOR |
| 5. ROMANTIC IRELAND | 21. AMERICAN SEA PAINTERS |
| 6. MASTERS OF MUSIC | 22. STORY OF AMERICA IN PICTURES:
THE EXPLORERS |
| 7. NATURAL WONDERS OF AMERICA | 23. SPORTING VACATIONS |
| 8. PICTURES WE LOVE TO LIVE WITH | 24. SWITZERLAND: THE LAND OF
SCENIC SPLENDORS |
| 9. THE CONQUEST OF THE PEAKS | 25. AMERICAN NOVELISTS |
| 10. SCOTLAND, THE LAND OF SONG AND
SCENERY | 26. AMERICAN LANDSCAPE PAINTERS |
| 11. CHERUBS IN ART | 27. VENICE, THE ISLAND CITY |
| 12. STATUES WITH A STORY | 28. THE WIFE IN ART |
| 13. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS | 29. GREAT AMERICAN INVENTORS |
| 14. LONDON | 30. FURNITURE AND ITS MAKERS |
| 15. THE STORY OF PANAMA | 31. SPAIN AND GIBALTAR |
| 16. AMERICAN BIRDS OF BEAUTY | 32. HISTORIC SPOTS OF AMERICA |

THESE BACK NUMBERS WILL BE SUPPLIED AT FIFTEEN CENTS EACH

THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful color pictures

GAME BIRDS OF AMERICA

Canvasback Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Ruffed Grouse. The story of their haunts and habits charmingly told by
EDWARD H. FORBUSH, *State Ornithologist of Massachusetts.*

NUMBERS TO FOLLOW

- | | |
|--|---|
| Oct. 13. STORY OF AMERICA: THE CONTEST
FOR NORTH AMERICA
La Salle, The Deerfield Massacre, Battle of
Quebec, John Wesley, Braddock's Defeat,
San José Mission.
<i>By Albert Bushnell Hart, Professor of Govern-
ment, Harvard University.</i> | Oct. 27. THE CONQUEST OF THE POLES
Nansen, Shackelton, Duke of the Abruzzi,
Amundsen, Scott, Peary.
<i>By Rear Admiral Robert E. Peary, Discoverer
of the North Pole.</i> |
| Oct. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMon-
nies, J. O. A. Ward, George Grey Barnard,
D. C. French, P. W. Bartlett.
<i>By Lorado Taft, Sculptor and Author.</i> | Nov. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Rivieta, Nice,
Genoa, Naples.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> |
| | Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon, Bridge at Arcole, "1812,"
Retreat from Moscow, Napoleon on board
the Bellerophon, Napoleon at St. Helena.
<i>By Ida M. Tarbell.</i> |

Many leading newspapers of the United States are now publishing every weekday a human interest story about one picture in

THE MENTOR

READ THE DAILY STORY IN THE FOLLOWING PAPERS:

ARKANSAS

Pine Bluff Graphic
Texarkana Four States Press

CALIFORNIA

Eureka Humboldt Standard
Pasadena Star
Santa Ana Blade
Vallejo Daily Times

COLORADO

Leadville Herald Democrat

GEORGIA

Rome Tribune-Herald
Waycross Journal

IDAHO

Twin Falls Times

ILLINOIS

Chicago Record-Herald

KANSAS

Coffeyville Journal
Hutchinson News
Lawrence Journal-World

KENTUCKY

Bowling Green News

MISSOURI

Plattsburg Leader
Poplar Bluff Daily Republic
can
Sedalia Capital

MINNESOTA

Bemidji Pioneer

NEVADA

Reno Gazette

NEW HAMPSHIRE

Concord Patriot

NEW JERSEY

Atlantic City Daily Press
Hackensack Record
Millville Republican
Newark Star
Phillipsburg Daily Press
Trenton Times.

NEW YORK

Elmira Star-Gazette
Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

NORTH CAROLINA

Greenville Reflector
Rocky Mount Evening Telegram

OHIO

Marion Star
Norwalk Reflector-Herald
Sandusky Register

OREGON

Coos Bay Times
Salem Oregon Statesman

PENNSYLVANIA

Allentown Morning Call
Bradford Star and Record
Carlisle Evening Herald
Chambersburg Public Opinion.
Mt. Carmel Item
Pittsburgh Sun
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald

SOUTH DAKOTA

Aberdeen American
Lead Black Hills Call

TEXAS

Corpus Christi Caller and Herald

UTAH

Ogden Standard

VIRGINIA

Newport News Daily Press

WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

WYOMING

Sheridan Enterprise

THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

Game Birds Of America

DEPARTMENT OF NATURAL HISTORY

Issued Weekly by
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The Mentor Association

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DEVELOPMENT OF A POPULAR INTEREST IN ART, LIT-
ERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. This information is imparted by interesting reading matter, prepared under the direction of leading authorities, and by beautiful pictures, reproduced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

The annual membership fee of The Mentor Association is Five Dollars. Every member, upon accepting an invitation to membership, receives an engraved certificate of membership and becomes entitled to the privileges of the Association for one year, including fifty-two numbers of The Mentor.

The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

OCTOBER 6, 1913

No. 34

GAME BIRDS OF AMERICA

RUFFED GROUSE

CANADA GOOSE

BOB WHITE

MALLARD

WILD TURKEY

CANVASBACK

By *EDWARD H. FORBUSH*, *State Ornithologist of Massachusetts*

Author of "Useful Birds and Their Protection," "A History of Game Birds, Wild Fowl, and Shore Birds," etc.

NORTH AMERICA, when discovered by Columbus, probably contained more game birds than any other continent. The great falling off in the number of these birds in recent times has been accentuated by the extinction of the passenger pigeon and the Eskimo curlew, and the rapid disappearance of many others, among which are the whooping crane and the sandhill crane, great birds that are gradually being swept from the continent. The upland plover, formerly abundant in every suitable grassy region east of the Rocky Mountains, is now facing extinction, and its salvation is beyond hope, unless the regulations, protecting it at all times, recently made by the United States Department of Agriculture, under the Weeks-McLean law, can be enforced. The rails do not appear to have decreased in number quite so rapidly as have the shore birds; but from the king rail, the finest of them all, down to the sora they are much less numerous than in the early years of the last century.

THE RUFFED GROUSE

"Whir-r-r-r-r-r—clip-clip-clip—" Heavens! what was that? Anyhow, it's gone, and nobody's hurt. How well I recall the startling sound that checked in an instant my headlong pursuit of a baby cottontail rabbit when, from the leaves almost beneath my feet, up sprang a feathered projectile with thundering wings, which sped away in headlong flight through whirling leaves and bending twigs, disappearing in an instant in the thick of the



A RUFFED GROUSE NEST

trees. There I (aged eight) stood, gazing after this new wonder, while little Cottontail made good its escape. I had seen my first grouse, the king of game birds.

In the North this grouse is known as the partridge; Southerners recognize it as the pheasant; but how few of us know more about it! How few realize that it flies quietly when undisturbed, or that it has a variety of notes, ranging from the soft, cooing mother's call to the harsh



YOUNG GROUSE

The young bird learning to perch above the reach of prowling enemies.



YOUNG GROUSE

Confident that they are hidden from the camera man.



RUFFED GROUSE ON NEST

This picture was taken by leaving the camera set all night. The bird itself pulled a thread which released the shutter early in the morning.

The mother does not commonly cover them on leaving the nest; although a bird was once seen to do so by dropping straws and leaves on her back and then sliding out from under.

What keeps the eggs from harm for weeks in the open woods? The grouse often brings off her young safely not far from the home of hawk, crow, or fox. Does the mother bird leave no scent by which her many four-footed enemies can find her? In one case, at least, well trained pointer and setter dogs could not find the bird on the nest, even after she had walked away and returned to it. Sometimes a dog or a fox blunders on the nest, and then the mother, every feather on end, flies at him in an attempt to drive him away; but this does not scare or deceive cunning Reynard, and in an instant his mouth is full of eggs. Sometimes a prowling cat catches the mother on her eggs at night, and that ends the family history; but in the majority of cases the eggs safely hatch.

scream or squeal with which she hurls herself at some enemy of her brood. Many have heard the drumming of the male, "Thump—thump—thump—thump, thump; thump, thump—rup, rup rup rup r-r-r-r-r-r-r-r-r"; but how many know that some seasons in some localities they do not drum at all? And why not?

In my notebooks the nest of the ruffed grouse figures as a hollow in the ground, lined with dead leaves or pine needles. The eggs range from seven to twelve; in one case fifteen.



GROUSE

A favorite drumming log and trysting place.

GAME BIRDS OF AMERICA

The little ones all come from the shell together, and are fully equipped to find their own living. They need the mother only as guard, defender, and shelter. When they pop out of the eggs they leave the nest forever, and thenceforth they are at home in Robin Hood's barn, and sleep wherever weariness or night overtakes them. A little roving band of downy, brownie, striped chicks, they keep close together, running here and there, always hunting, picking insects from grass, ground, and foliage; while the mother, stalking behind, herds them along with soft and gentle calls, acting as rear guard, to give warning of any enemy that may be upon their trail, to lead the destroyer away if she can, to defend them with her life if she cannot, and to brood them beneath her maternal breast whenever they are wet, cold, tired, or sleepy. Wherever night finds them there they snuggle down to sleep, protected from cold and storm by her tireless devotion. Probably the little ones do not leave much scent; but the fox, racoon, mink, weasel, dog, and cat may cross their trail at any moment, crows, owls, and hawks menace them; yet commonly about half of them escape all danger and grow and thrive while the summer waxes and wanes. They learn to fly by the end of the first week. Before they are half grown they leave the ground at night, and roost with the mother in the trees.

When the "leaves begin to turn" the well grown brood seeks the wild grapevines and the wild apple and thorn trees that it may eat the fruit. When the first heavy snow falls the few that have safely run the gantlet of the guns squat beneath the low-spreading branches of some ever-green tree and calmly allow the snow to cover them if it will. They are ready for winter now, and have donned their snowshoes. What! really? Yes, actually. They have grown horny processes on both sides of the toes which will help to support their weight on packed snow or thin crust, and they are perfectly at home on or under the snow. If a crust



A YOUNG GROUSE

This grouse was but nine months old. At this age the male is not distinguishable from the female.

freezes over them, they make their way beneath it, feeding on twigs and ground vegetation until they can break out. When pursued they dive from on wing into the snow, and push their way below the surface, to burst out again farther on. It is exceedingly difficult to starve the grouse. They will live on frozen twigs, buds, laurel leaves, sumac berries, or birch and alder catkins. So my notebooks cover the history of the grouse through all the seasons of the livelong year.

THE BOB WHITE

"*Bob white! You bob white!*" cries a brave little fowl from the top rail of the old fence. His call is the embodiment of cheerfulness. There is something heartening in the sound. This is due in part to its rich and vigorous quality, and in part to its rising termination—the question in the final note—as if it said "All right there, Fellows?" How different from the note of the whippoorwill, with its falling inflection and its general expression of sad finality. The whippoorwill may be a cheerful bird. One is inclined to doubt it; but we *know* Bob White is happy. Just hear him! He looks it too. Thus this cheerful little optimist makes his way to the hearts of men. Even the sportsmen who slay him love him, and are often his best friends,—after the shooting season,—and the epicure loves him—on toast. Down South they call him partridge. In the North he is known as the quail; but the ornithologists, who try to settle such matters for all, have taken his word for it and have named him Bob White.

This cheery little manikin is about the most important North American bird that flies, not excepting even the American eagle. He is the



BOB WHITE IN WINTER

These little birds have a hard time finding food when the snow is on the ground.



A YOUNG BOB WHITE

farmer's friend. Almost every insect pest of the garden and field is grist for his mill. All spring and summer he slays his thousands and tens of thousands, and in the fall he fattens up on millions of weed seeds. Yes, grain too; but only the waste grain left in the stubble. That is about all the grain he takes—and, after all this, many farmers get the sportsman to pay off the taxes on their farms for the privilege of shooting their little friend! Thus the school taxes are paid, and Bob White settles for the education of the children.

The pursuit of Bob White is a blessed boon to many jaded and brain-wearyed business and professional men. Some believe that they have lengthened their lives by trying to shorten his. How the bird has survived with so many "friends" thirsting for his blood is hard to tell; but for all his trustfulness he is not so easily taken. Many gunners have believed that he can sometimes fool the best dog by "holding his scent." I have seen him several times squat close to the ground on the approach

of a dog, draw his head flat between his shoulders, and "sit tight" while the dog poked along, his nose to the ground, absolutely unconscious of the whereabouts of the little bird; but let a man appear, and the bird shows more anxiety and takes greater pains to get away or hide. I have seen him, when alarmed, disappear as if he had put on a coat of invisibility, and then, when the danger was past, grow out of the scenery, and walk right toward me from the very spot on which my



YOUNG BOB WHITES

The birds in this group are seven weeks old.

powerful glass had been focused all the time. How he does this is another story.

Why talk about his habits? Everybody who does not know them can have a good time studying them; for his life is open for all to see. What concerns us most is how we can make this useful, companionable friend to man more plentiful. In the District of Columbia they have solved the problem by forbidding shooting for the last few years, and there in some places the chorus of bob whites sounds like that of the little frogs in springtime. A close season for five years on this bird would do more

to stock the country than any other method now known; except, perhaps, in the northernmost part of its range, where it is sometimes almost exterminated by a severe winter. Eventually artificial propagation may solve our problem; for Bob White is a very prolific bird.

THE WILD TURKEY

The ruffed grouse may be the king of game birds in the field; but the wild turkey, the largest game bird that flies, is to my mind king of them all on the table. A young wild turkey, well roasted, is a dish for the gods. The domesticated turkey is not in the same class; nor is it a descendant of our wild turkey. It was bred from the Mexican turkey, a bird of another race, not so handsome as ours, and having a white rump. This turkey was domesticated by the Aztecs, and hundreds of thousands were bred by them in domestication long before America was discovered by Columbus. Europeans received the bird from the hands of the Indians. The white man never has succeeded in domesticating any American game bird sufficiently to bring it into general use. The task still lies before us. The American Ornithologists' Union now recognizes but one species and five subspecies of the wild turkey, all of which are natives of this continent.



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THE WILD TURKEY

Often called the grandest bird of America.



WILD TURKEY

This picture shows a female with its young. It is reproduced from one of the famous set of plates of "Birds of America," made by J. J. Audubon.



A WOODCOCK

The range of the species formerly extended over Mexico, most of the United States, and into southern Ontario. The early explorers found it roving in large flocks along the Atlantic seaboard, and at times migrating in great armies in search of food.

We can form little idea today of the former almost incredible abundance of these noble birds. Our forefathers were accustomed to hunt them for the Thanksgiving dinner, and they rarely failed to secure a good supply. The bird is now extinct through the greater part

of its former range. It was hunted, trapped, and shot at all seasons, and is likely to vanish from the earth unless it can be propagated under partial domestication and restored to its former habitat.

THE CANADA GOOSE

There is a quality in the cry of the wild geese returning northward in the spring that stirs the blood of all to whom the "Red Gods" call. That wild and solemn clamor ringing down the sky is as "the voice of one crying in the wilderness." All eyes are turned to follow the baseless triangle drifting fast across the sky. What memories are awakened by that resounding call,—memories of open marsh or prairie, sounding shore and placid bay, lake or river, scenes of a wilderness of waters or of plains; for the wild goose is a bird of the waste places! Two hundred years ago it nested over the greater part of the continent; but civilization and market hunting have confined it now mainly to the vast morasses of the North, where it seeks some island in the marshy lands and there makes its nest.

The goose normally mates for life, and as its life is reckoned to last about one hundred years the partnership, barring accidents, is a long one; but life is full of accidents. The goose does not reach maturity early, and therefore does not breed for the first few years. The gander is not such a goose as he looks; for in his constant watch over mate, nest, and young he shows both courage and sagacity. He defends his mate and brood to the utmost extremity. He is



RING-NECK PLOVER

This bird mother is brooding a chick.

said to be a victor sometimes over the crafty fox, and he easily drives away the deer or elk when his young are in danger. The goslings take to the water early; but they like to go ashore to feed on the green grass and herbage of the uplands, and there they often run into trouble. One of their greatest aquatic enemies is the snapping turtle. I have known one of these monsters to capture a full grown goose by catching its foot. In the fierce struggle that followed the goose escaped only by tearing its leg from the socket, and died a miserable death from the result of its fearful wound.

When advancing winter seals the waters of their northern home, the geese gather in flocks, rise in air, and turn their faces to the south. They travel by well known landmarks, and unlike many sea fowl often become confused in a fog. Therefore, I believe they never intentionally fly out of sight of land; though they often cross wide bays and inlets.



CANADA GOOSE

The male is standing and the female sitting.

THE MALLARD

The mallard is a cosmopolitan, the wild duck of the world, the progenitor of the domestic duck, and the chief water fowl of the game preserve. Its eggs and flesh formed a considerable part of the food of Indians and early settlers. Vast numbers of mallards formerly bred not only in Canada and Alaska, but in the western United States. Tons and tons of these birds were killed for their feathers by Indians and halfbreeds in the South and West. Boats loaded to the gunwales, wagons piled with ducks, to be given away; tons of birds spoiled before they could be shipped, then hauled out and dumped into the coulées; markets glutted and marketmen unable to handle the birds,—these were all episodes of the time of plenty. The result of this appalling waste, and the settlement of a large part of their breeding grounds, has been a tremendous decrease in the number of mallards in the country; but the birds may be readily replaced by protection and artificial propagation, and the mallard is not in any immediate danger of extinction.

It nests in marsh or slough wherever it is undisturbed. The little ones, when hatched, soon reach shallow water, where they are perfectly

at home. They swim about the sedge and water plants, catching insects, and when danger threatens keep concealed and sheltered by the herbage. They are often in peril, not only from hawks, owls, eagles, gulls, and herons, foxes, minks, and dogs, but they are attacked on all sides in their own element. Great frogs and fish spring to seize them with open mouths. Turtles prey upon them, and in the South alligators devour many. When a dog scents the little family in shoal waters and rushes in, the mother throws herself in his way and flutters off as if sorely wounded. While he chases her eagerly, his open mouth close to her tail, the little ones dive and swim away, more under water than above it, and, leaving the slough, crawl through the grass to the next refuge, hiding there safely until all danger is passed. Inherited experience has taught them the

way of life, that their species may be perpetuated.

THE CANVAS- BACK

Long live the canvasback! His fame has gone farther, perhaps, than that of any other American game bird. Some epicures rank him above the little-neck, the lobster, or the terrapin, and he is considered a greater luxury than quail on toast. Yet the canvasback, when deprived of its favorite food, the wild celery, is hardly superior to the despised mudhen. Wilson tells us that many years ago a vessel loaded with wheat was wrecked near Great Egg Harbor. The



BLACK DUCKS

The birds are gathering to feed.



BLACK DUCKS

These birds were purposely flushed and taken on the first upward spring.



DUCKS SWIMMING ACROSS A BAY

wheat floated out in quantities, and soon the bay was "covered" with a new kind of duck unknown to the local gunners. They had great sport for three weeks, shooting canvasbacks, and sold them for twenty-five cents a pair; but did not discover the particular excellence of their flesh. They finally learned what they were and that they might have disposed of them for four times the sum they had received.

Redheads, which feed to a great extent on wild celery, often appear on the table masquerading as canvasbacks. In one case, at least, the gunner sold to some innocent clerks a lot of fish-eating sheldrakes or mergansers under the name of canvasbacks. I am told that the dishes that resulted were about as palatable as a bundle of old stewed kerosene lamp-wicks.

No longer ago than 1850 canvasbacks hovered in interminable flocks about Chesapeake Bay. Over ten thousand people were accustomed to shoot there. These ducks were then plentiful in all first class restaurants and hotels of the East. The glories of Chesapeake Bay as a shooting ground have largely departed, and canvasback ducks are now rarely seen on tables where they formerly appeared often; but there is still a stock of breeding birds left, and with adequate protection it will be long before we see the last of the species. So far as I know, no one has as yet succeeded in breeding this bird in captivity. Therefore we cannot depend on artificial propagation; but must protect the stock of wild birds.

SUPPLEMENTARY READING—Birds of America, by John James Audubon; Game Birds of North America, Wild Fowl of North America, and North American Shore Birds, by Daniel Giraud Elliott; Feathered Game of the Northeast, by Walter H. Rich; American Game Bird Shooting, by George Bird Grinnell.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

MONDAY, OCTOBER 6, 1913

Volume I

No. 34

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Editorial

The legend of The Mentor must by this time have become familiar to all readers. It is printed on the cover, "A Wise and Faithful Guide and Friend." We have been asked the origin of this. The phrase is quoted exactly from the definition of MENTOR as given by one of the highest authorities in the English language. We are glad that some one asked this. It is the sort of inquiry that makes our mail interesting. The character of correspondence that comes to The Mentor is extraordinary. It is the natural response to the offer of service that The Mentor extends. The keynote of The Mentor Association plan is *helpful service*. Our mail shows that there is a large public that is eager and earnest in its desire to benefit by this service. It seemed to us that we could not express the spirit of The Mentor better than by quoting literally the phrase that defines the word—"a guide and friend."

★ ★ ★

In return The Mentor reader can be in the full sense a guide and friend to us. There must be an exchange in order to get the greatest good out of an educational plan. You can help us if you do as many others have done—write and tell us what you think of The Mentor. A number of valuable suggestions have come to us in the mail. Under the stimulus of the encouragement that we have had from so many we are broadening the plan in the future. Our new prospectus, just fin-

ished, will tell you fully about this. It is not simply a magazine subscription that we are concerned with. We offer a membership in an Association that brings many advantages. There is a saying, "It is a good thing to be doing a good thing, and it is a good thing to know that you are." We know that The Mentor is a good thing, and it is a good thing to be told so by so many. A member of our Advisory Board, Dr. Hamilton W. Mabie, wrote us recently: "The Mentor is really a triumph of high class work and popular treatment. I believe that the very best things can be given to people in the very best way, not by writing down, but simply by using standard language instead of technical language. The more I think of the whole enterprise, the more I believe in it."

★ ★ ★

We want to know what you think of The Mentor, and we want you to tell us how we can be of benefit to you as a member of the Association. Our service is not complete in simply sending you The Mentor and the pictures week by week. We can bring you in touch with our Advisory Board, so that you may have the best advice in matters of side reading, and intelligent direction as to the organization and conducting of reading clubs; also expert information concerning books and pictures that bear on the topics in The Mentor. In the day's mail we find one inquiry from a member of a reading club who wants to know what side reading she should take up to prepare for an evening on "American Landscape Painters." The copy of The Mentor treating that subject is to be the core and center of the evening's reading. The writers of authority associated with us enable us to give our correspondent the benefit of the best advice.

★ ★ ★

Another writer asks for a selection of pictures suitable for wall decoration in the schoolroom, leaving it to us to suggest appropriate subjects. This is the sort of inquiry that we delight in, and we can help of course, for we have a great store of good art material, to which we are adding each week and from which a wide variety of subjects can be selected.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 18. PARIS, THE INCOMPARABLE |
| 2. MAKERS OF AMERICAN POETRY | 19. FLOWERS OF DECORATION |
| 3. WASHINGTON, THE CAPITAL | 20. MAKERS OF AMERICAN HUMOR |
| 4. BEAUTIFUL WOMEN IN ART | 21. AMERICAN SEA PAINTERS |
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THE EXPLORERS |
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| 7. NATURAL WONDERS OF AMERICA | 24. SWITZERLAND: THE LAND OF
SCENIC SPLENDORS |
| 8. PICTURES WE LOVE TO LIVE WITH | 25. AMERICAN NOVELISTS |
| 9. THE CONQUEST OF THE PEAKS | 26. AMERICAN LANDSCAPE PAINTERS |
| 10. SCOTLAND, THE LAND OF SONG AND
SCENERY | 27. VENICE, THE ISLAND CITY |
| 11. CHERUBS IN ART | 28. THE WIFE IN ART |
| 12. STATUES WITH A STORY | 29. GREAT AMERICAN INVENTORS |
| 13. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS | 30. FURNITURE AND ITS MAKERS |
| 14. LONDON | 31. SPAIN AND GIBRALTAR |
| 15. THE STORY OF PANAMA | 32. HISTORIC SPOTS OF AMERICA |
| 16. AMERICAN BIRDS OF BEAUTY | 33. BEAUTIFUL BUILDINGS OF THE
WORLD |
| 17. DUTCH MASTERPIECES | |

THESE BACK NUMBERS WILL BE SUPPLIED AT FIFTEEN CENTS EACH

THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

STORY OF AMERICA: CONTEST FOR NORTH AMERICA

La Salle, Williams House—Deerfield, Death of General Montgomery, John Wesley, Braddock's Defeat, San José Mission.

ALBERT BUSHNELL HART, *Professor of Government, Harvard University.*

NUMBERS TO FOLLOW

- | | |
|--|---|
| Oct. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMonnies, J. Q. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.
<i>By Lorado Taft, Sculptor and Author.</i> | Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon, Bridge at Arcole, "1812," Retreat from Moscow, Napoleon on Board the Bellerophon, Napoleon at St. Helena.
<i>By Ida M. Tarbell.</i> |
| Oct. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.
<i>By Rear Admiral Robert E. Peary, Discoverer of the North Pole.</i> | Nov. 17. ITALIAN MASTERS OF PAINTING
Madonna of the Cross, Raphael; The Delphic Sibyl, Michael Angelo; St. George and the Dragon, Tintoretto; Venice Enthroned, Veronese; Charles V at Mühlberg, Titian; Knight of Malta, Giorgione. |
| Nov. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> | |

Many leading newspapers of the United States are now publishing every weekday a human interest story about one picture in

THE MENTOR

READ THE DAILY STORY IN THE FOLLOWING PAPERS:

ARKANSAS

Pine Bluff Graphic
Texarkana Four States Press

CALIFORNIA

Eureka Humboldt Standard
Pasadena Star
Santa Ana Blade
Vallejo Daily Times

COLORADO

Leadville Herald Democrat

GEORGIA

Rome Tribune-Herald
Waycross Journal

IDAHO

Twin Falls Times

ILLINOIS

Chicago Record-Herald

KANSAS

Coffeyville Journal
Hutchinson News
Lawrence Journal-World

KENTUCKY

Bowling Green News

MISSOURI

Pittsburg Leader
Poplar Bluff Daily Republican
Sedalia Capital

MINNESOTA

Bemidji Pioneer

NEVADA

Reno Gazette

NEW HAMPSHIRE

Concord Patriot

NEW JERSEY

Atlantic City Daily Press
Hackensack Record
Millville Republican
Newark Star
Phillipsburg Daily Press
Trenton Times.

NEW YORK

Elmira Star-Gazette
Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

NORTH CAROLINA

Greenville Reflector
Rocky Mount Evening Telegram

OHIO

Marion Star
Norwalk Reflector-Herald
Sandusky Register

OREGON

Coos Bay Times
Salem Oregon Statesman

PENNSYLVANIA

Allentown Morning Call
Bradford Star and Record
Carlisle Evening Herald
Chambersburg Public Opinion.
Mt. Carmel Item
Pittsburgh Sun
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald

SOUTH DAKOTA

Aberdeen American
Lead Black Hills Call

TEXAS

Corpus Christi Caller and Herald

UTAH

Ogden Standard

VIRGINIA

Newport News Daily Press

WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

WYOMING

Shelidan Enterprise

THE MENTOR

A Wise and Faithful
Guide and Friend



The Story of America in Pictures
The Contest for North America
DEPARTMENT OF HISTORY

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DEVELOPMENT OF A POPULAR INTEREST IN ART, LIT-
ERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. This information is imparted by interesting reading matter, prepared under the direction of leading authorities, and by beautiful pictures, reproduced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

The annual membership fee of The Mentor Association is Five Dollars. Every member, upon accepting an invitation to membership, receives an engraved certificate of membership and becomes entitled to the privileges of the Association for one year, including fifty-two numbers of The Mentor.

The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

OCTOBER 13, 1913

No. 35

THE STORY OF AMERICA IN PICTURES

THE CONTEST FOR NORTH AMERICA

LA SALLE

CAPTURE OF LOUISBURG

DEERFIELD MASSACRE



CAPTURE OF QUEBEC

BRADDOCK'S DEFEAT

PONTIAC WAR

By *ALBERT BUSHNELL HART*

Professor of Government, Harvard University

THE whole round world is now open. Gone is the pleasure of finding new lands, sighting strange mountains, floating down mysterious rivers, and meeting unknown races of men. After Mt. Everest is climbed by some daring mountaineer, and after an airship lands on the highest peak of Mt. McKinley, what will be left for the seeker of novelty? Where can you now find a river or mountain range or tribe certified never before to have been seen by white men?

That rich pleasure was enjoyed in the fullest measure by the explorers in North America; in fact, they enjoyed it so much that they kept it alive for four centuries. For a good two hundred and fifty years the English at intervals battered their way into Hudson Bay, and Davis Strait, and the Arctic deserts, trying to smash a route through the ice,

THE CONTEST FOR NORTH AMERICA

around to the north of Asia and Europe. Nearly three centuries passed after De Soto reached the lower Mississippi before Lieutenant Pike found its source in its native lair. As late as 1880 no man, white or red, knew the passes across the Canadian Rockies; and to this day only two boat parties have ever gone through the length of the canyon of the Colorado.

In the work of opening up North America the French surpassed the English: if no bolder, they were more adventurous. From the lower St. Lawrence they held a direct route into the interior, which flanked the two great obstacles to western exploration; namely, the Six Nations of the Iroquois and the Alleghany Mountains. It is hard to say which was the firmer wall against English discovery.



ROBERT CAVALIER
DE LA SALLE

Born 1643; died 1687.

FRENCH ADVENTURE

If we were only French, we could weep at the splendid story of French discovery, as compared with the final collapse of the French empire on the continent of North America. The French were the first to find the St. Lawrence; first to see each one of the Great Lakes; first to spread exaggerated ideas about Niagara Falls—where, according to Mark Twain, the hack fares in his time were so much higher than the falls that the visi-

tor did not perceive the latter. They were first to be awestruck at the site of the future city of Chicago; first to reach the Mississippi; first to be stopped by the Falls of St. Anthony, which unfortunately were not at that time subject to conservation; first to navigate the Mississippi; first to see the Rocky Mountains; first to cross from Lake Superior to Hudson Bay. What a fate, to be the star actors in so many first performances, and



LA SALLE'S SHIP, THE GRIFFIN

From an old print.

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then not to appear at all in the last act! What a destiny for the earliest explorers of our country!

One reason why the French secured early control of the interior was that they had an astonishing gift of living on the country. When Stanley crosses the Dark Continent, or Amundsen penetrates the White Continent, he carries great quantities of stores with him; but Champlain, and Marquette, and La Salle went light. The Frenchmen paddled their canoes along with their Indian friends, lived on game and Indian corn, found much to engage and interest them, and were always ready for a joyous fight. Frenchmen know how to draw the pleasures of life out of unpromising surroundings.

FOUNDING OF QUEBEC

The French made their first permanent settlement at Quebec in 1608; but the English had then been in Jamestown a year. From the first the continent was too small to hold two such boisterous, expanding, and conflict-loving people. Captain Argall in 1613 opened the ball by capturing the little Jesuit settlement at Flying Mountain on Mount Desert. From that time, for just a hundred and fifty years, the two nations were sparring with each other.

For many years this warfare was hedged in, because mountains, woods, and savages filled up a broad belt of territory between the English coast settlements and the St. Lawrence. But in war, as in the chivalric game of football, when you cannot break through the center, you play round the ends. Hence in everyone of the six regular wars, besides various local squabbles, there was always fighting between French and English in Nova Scotia, or the islands of the Gulf of St. Lawrence, or along that river. In 1613 the English captured Port Royal on the Bay of Fundy, and again in 1690 and 1710,—it became almost a habit,—in 1670 they broke into Hudson Bay; in 1745 and 1758 they mastered Louisburg; and in 1759 took Quebec.



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LA SALLE PRESENTING A PETITION TO KING LOUIS XIV

THE CONTEST FOR NORTH AMERICA

LA SALLE

The most gallant figure in this century and a half is the chevalier Robert Cavalier, Sieur de la Salle, who had all the pluck and endurance of his Norman ancestors. He was educated by the Jesuits; but preferred the life of a seignior on the frontier of Canada. There he heard tales of a river starting somewhere near the Great Lakes and following so long a course that he guessed it must be the Colorado. From that time he became a still hunter for the Mississippi River. He built the Griffin, the first vessel ever seen on Lake Erie. Apparently he found the Ohio, and decided that that was not the advertised stream; and before he could get to the Mississippi it had been discovered by the priest Marquette and the Indian trader Joliet, while Father Hennepin went up the great stream to the falls.

La Salle had larger plans than to see new countries and float on strange rivers: he wanted to occupy that region for his sovereign and friend, Louis XIV, Le Grand Monarque. Early in 1682 he reached what the recorder of that expedition calls "the divine river, called by the Indians Checagou." With him was that picturesque figure Tonty, "the man with the iron hand"—and his artificial member was no tougher and more enduring than his iron heart.

February 6, 1682, the expedition reached what they called "the River Colbert," and six leagues lower they passed the mouth of the Missouri. There they registered the first protest against the St. Louis water supply; for that stream, they said, "is full as large as the River Colbert, into which it empties, troubling it so that from the mouth the water is hardly drinkable." The Indians entertained him with the fiction that by going up the Missouri ten or twelve days he would come to a mountain, beyond which was the sea with many ships.

La Salle was the man who put the French into the Mississippi Valley, and thus gave them possession of the two finest regions in North America,—the whole watershed of the St. Lawrence, including the Great Lakes, and the whole watershed of the Mississippi. How many different craft



NIAGARA FALLS

As pictured by Father Louis Hennepin, probably the first white man to see this wonderful waterfall. From a plate made from the original Utrecht edition of 1697.

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have followed after his canoes,—a keel boat containing Aaron Burr and his misfortunes; a flat boat, with Abraham Lincoln stretching his long arms over the steering oar; the Belle of St. Louis racing the Belle of Memphis, cramming sugar and hams into the furnace, and, just as she pulled abreast of her rival, blowing up in most spectacular style; and Porter's gunboats, driving past Vicksburg and exchanging broadsides with the batteries on the heights! Little did La Salle know that he was opening up a highway for a nation not yet born!

ENGLISH CLAIMS

Where were the English all this time? Did their Indian friends tell them nothing about great rivers full of crocodiles, and crook-backed, woolly oxen, and mountains of gold? After 1664 they held the whole coast from the St. Croix River to the Savannah River; but it took them a long time so much as to reach the edge of the Mississippi Valley. Two adventurous men, Thomas Batts, and the German, John Lederer, wormed their way through the confused mountains of western Virginia, and Batts reached the New River about 1671,—“a pleasing but dreadful sight to see, mountains and hills piled one upon another.” They took possession of “all the territories thereunto belonging” for his Majesty Charles II. Massachusetts, Connecticut, and Pennsylvania all had charters reaching west of the mountains; but they knew better than to try to pick up territory from under the lodge poles of the ferocious Iroquois. The English seemed to lack the discoverer's spirit, which can be satisfied only, as the colored preacher puts it, “by unscrewing the inscrutable.” John Endicott thought he was as heroic as Marco Polo, when he went up the Merrimac River to Lake Winnepesaukee, and there cut his initials on a rock; and Governor Alexander Spotswood of Virginia felt very proud of himself when in 1716 he conducted



GENERAL PEPPERELL AT LOUISBURG

General Pepperell was commander of the English forces which on June 16, 1745, captured the town of Louisburg.

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a party of gentlemen on horseback across the mountains into the valley of the Shenandoah, which was still a long way from the Mississippi Basin.

The French riveted their claim on the Mississippi by sending out a colony in 1699, which soon after founded the town of New Orleans, on the high bluff fourteen feet above the sea level of the nearby Lake Pontchartrain. They made many settlements; such as Detroit, and St.

Joseph, and Green Bay, Vincennes, Kaskaskia, and Natchez. They set up trading posts among the Indians; they buried lead plates along the banks of the Ohio River, bearing the arms of the king,—they had a clear claim to the two enormous river valleys.

What was a clear claim? The Indians thought they had a clear claim, and warlike tribes like the Iroquois and the Creeks fought for that conviction. The English claimed the Mississippi Valley because they wanted it, and took advantage of the four international wars of



DOOR OF OLD HOUSE,
DEERFIELD

Showing the holes chopped in the door by the Indians, through which they shot Mrs. Weldon, a victim of the raid.

the eighteenth century to make that claim good by further right of conquest. After the second war, by the treaty of Utrecht, in 1713, the first territory was chipped off from the French possessions; Acadia (Nova Scotia) passed to the English, and with it they acquired whatever the French claims had been to Newfoundland and Hudson Bay. At the end of the third war, in 1748, they were holding Louisburg; but gave it back. Then in 1754 came the great struggle of the French and Indian War, in which the English attacked the French on the upper Ohio, on Lake Ontario, at Louisburg, and finally at Quebec, all



OLD HOUSE IN DEERFIELD

This old house escaped the conflagration in 1704.

THE CONTEST FOR NORTH AMERICA

with triumphant success. The Canadian French were outnumbered five or six times to one in America, and their home government had its hands full with European and naval wars, and could not help them.

FRONTIER WARFARE

All this fighting was not according to the nice, formal, observe-the-laws-of-war methods, such as are now followed between civilized nations: it was more like a campaign in the Balkans, or the amenities of the Zulus in Africa. Europeans were not particularly gentle in their warfare. The early colonies were planted when the Thirty Years' War was raging in Germany, a war in which the unoffending peasants expected both sides to rob them of their little property, and then to torture them because they had no more to give. The Indians were not the only race that found pleasure in inflicting awful suffering on other human beings. The cultivated English colonists and the French trappers and hunters were not above taking scalps on occasion; and, though they did not torture their prisoners, allowed their Indian allies to indulge themselves in that amusement.



DEERFIELD MEMORIAL

This stone marks the grave of the victims of the Deerfield massacre on February 29, 1704.



SOLDIERS' MONUMENT, DEERFIELD

This monument stands on the common in Deerfield, on the site of the church of 1704.

The French were better wood fighters than the English, and throughout these struggles had a disagreeable habit of raiding English settlements. Twice they captured villages within a day's march of sacred Boston. Their most spectacular achievement was the raid upon Deerfield in

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1704, upon which an epic poem might be written. Depict the French and Indians stealing two hundred miles through the frozen wilderness; the Puritans in Deerfield trusting to their stockade; the sudden dash at dawn; the shots, cries, screams; the Indians chopping away with their hatchets at Parson Williams' front door, till they made a loophole through which to fire at the family; the file of captives quickly marshaled for the terrible northward trail; the valiant little band from Hatfield pursuing the Indians, many times their number, and getting a bad licking; the wrath and fear of all New England at this appearance of the fearful enemy!

The people of Haverhill, Massachusetts, have put up a statue to a militant woman named Hannah Dustin who, when carried away a captive, had the sweet thought to brain half a dozen of her captors, and so get home again with her children. Had there been more Hannah Dustins, there would have been fewer French raids!

In all these wars the English colonists excelled as fighting seamen. We may still be proud of William Phipps and his levy of colonial forces, who took Port Royal in 1690. Who shall envy him his well earned title of Sir William, and his fair brick house on Green Lane, Boston? Think of the New England men, aided by a small British fleet, sallying out in 1745 to attack Louisburg, the proudest fortress in the western world,—

laying siege to it, digging trenches before it, complimenting it with bombshells, and compelling it to surrender! That was worth a score of Deerfields!

The world has agreed to give the palm of picturesqueness in warfare to the capture of Quebec in 1759



GENERAL MONTCALM'S HEAD-
QUARTERS AT QUEBEC



QUEBEC IN COLONIAL DAYS

From an old print.

THE CONTEST FOR NORTH AMERICA



DEATH OF GENERAL WOLFE

When Quebec was captured from the French by the English under General Wolfe, the commanders on both sides were killed. General Montcalm was in command of the French forces. From the painting by Benjamin West.

by Wolfe's English fleet and army. Modern critics tell you that nothing could be easier; that anybody can make his way up the steep footpath in Wolfes Cove. But Montcalm, the French commander, as brave a man and as skilled a warrior as you could find, did not think it likely that a British army would find its way to the Plains of Abraham at the top. Still he realized, when his little army came out of the strongly fortified town, and offered battle, that the French empire in America was at stake. The battle of Quebec was a stage battle,—soldiers arriving in alarms and incursions, and both commanders fighting like heroes till they fell covered with wounds. Quebec was a battle that makes a man glad of being what he is, whether French or English.

Four years earlier the French took their chance to defeat an army and kill a British general. Somebody has said that it was a hard fate for a brave military officer to go down to history known only through "Braddock's Defeat." The trouble with Braddock was that he was an Englishman, bigoted, obstinate, know-it-all, but brave to his heart's core; and his march up through the wild country was managed with great skill.



WOLFE'S MONUMENT,
QUEBEC

This memorial commemorates the capture of Quebec from the French by the English.

THE CONTEST FOR NORTH AMERICA



BRADDOCK'S MARCH

General Braddock marched his army through the wilderness as though he were on a parade ground in Europe. To this lack of caution was due in great measure his defeat.

Braddock was a good officer; for on that fateful day he recognized and gave responsibility to a better officer, young George Washington. The French had been on the point of fleeing from Fort Duquesne, and as a last desperate chance came out, faced the invader, and defeated him.

THE INDIAN'S FATE

"If the pitcher fall on the rock, the pitcher shall be broken; and if the rock fall on the pitcher, the pitcher shall be broken." So runs the Eastern proverb, and it applies to the fate of the Indian throughout the wars of the French and English. Every time an Indian tribe fought with either side it was sharpening an arrow that would be directed against itself.

For a long time the Indian astutely played off one foreign nation against the other; but after the French were excluded the only Great Father left to the poor Indian was his Majesty King George III—



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BRADDOCK'S GRAVE

Near Uniontown, Pennsylvania, one mile east of Chalk Hill, beside the National Pike, lie the remains of General Edward Braddock. They are said to have been reinterred at this place in 1824.

THE CONTEST FOR NORTH AMERICA

God bless him! The French loved the Indians, in both a flowery and an actual way; but the English would neither protect them nor marry them. Hence the outbreak under Pontiac, after the Northwest had been turned over to England. He was one of the greatest of his race. He might have said, as one of his brethren did say to an Anglo Saxon potentate, "I am a man; and you are another." This was one of the few attempts in America to combine the Indian tribes and to attack the whites all along the line. When Pontiac failed there was nothing for it but to yield.

Even the Iroquois gave in and learned to eat out of the hand of Sir William Johnson of John-



PONTIAC

The chief of the Ottawas. In April, 1769, he was murdered, when drunk, at Cahokia (nearly opposite St. Louis) by a Kaskaskia Indian, bribed by an English trader. He was buried near the St. Louis fort.



STARVED ROCK

In 1770 this rock became the last refuge of a small band of Illinois Indians flying before a large force of Pottawottomies, who believed that one of the Illinois had assassinated Pontiac, in whose conspiracy the Pottawottomies had taken part. Unable to dislodge the Illinois, the Pottawottomies cut off their escape and let them die of starvation.

son Hall; and they made the treaty of Fort Stanwix with the English in 1768, generously giving lands they had never possessed. That was fatal for the Six Nations; for they got so addicted to Great Father George III that they stood by him when the Revolution broke out. That gave to Patriot General Sullivan the chance to march into their own country in 1779, and to break to pieces the only American third power that ever tried to stand neutral between the French and the English.

SUPPLEMENTARY READING.—"French and English in North America," Francis Parkman; "History of Canada," F. B. Tracy; "Formation of the Union," A. B. Hart; "France in America," Reuben G. Thwaites; "Sir William Johnson and the Six Nations," W. E. Griffis; "United States" (Vol. II), Edward Channing; "Mississippi Basin," Justin Winsor; "Old Fort Loudon," Charles Egbert Craddock; "Seats of the Mighty," Gilbert Parker.

THE MENTOR

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The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

MONDAY, OCTOBER 13, 1913

Volume I

Number 35

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Editorial

When the plan of The Mentor Association was in its formative state a prominent educator said, "Your principle, 'Learn One Thing Every Day,' is good. Stick to it. Don't give too much in a single number. There are four things that I regard essential to the success of your plan. They are: Make your matter simple, make it interesting, be sure that it is correct and authoritative, and last, don't give too much at a time. The mental fare that you serve to your many readers should be frugal. If not, mental indigestion will follow."

★ ★ ★

We have had that good advice in mind in all of our work. Some of our readers have asked us why we do not exhaust a subject in one number of The Mentor. Our answer is that, in no case, could we exhaust a subject, and, in most cases, we would exhaust the reader. We give as much on any subject as will interest the reader, and as much as he can conveniently retain in mind.

★ ★ ★

Just in the way of illustration: In the issue of September 29th, "Beautiful Buildings of the World," Professor Clarence Ward describes the Alhambra. Mr. Dwight L. Elmendorf also tells about this celebrated Moorish palace in the issue of September 15th. A large volume could be written on the Alhambra without ex-

hausting all that is interesting in it. But a large volume would be more than most people would care to read. The bare facts about the Alhambra could be told in a brief encyclopedic article. But that would be dry and, to many, uninteresting. In The Mentor Mr. Elmendorf describes the Alhambra as an experienced traveler and observer sees it. Professor Ward, with the cultivated eye of a student of architecture, appraises the Alhambra as a beautiful building. Two well-informed men tell about the same subject, each from his own point of view. The result is a fuller and more satisfying impression. And later on, in considering the historic palaces of the world, the Alhambra may again be considered from another point of view.

★ ★ ★

In this way the light of information is brought to bear on a subject from various sides, and the reader is brought with fresh interest to the subject several times, and can view it in its different aspects. We want all the members of The Mentor Association to appreciate the breadth of this plan, for it will make clear to them the reason why some important subjects are at present merely touched upon in The Mentor. We want our members to know that we are building up in a simple, constructive way, under the advice of the wisest educators. And we want our members to feel a share in this constructive work.

★ ★ ★

Write to us freely and frankly. It will be a great help. Tell us what has interested you most in The Mentor. It is most interesting in our work to note the desire shown by readers for certain subjects, and the demand for back numbers. In a plan of this sort back numbers are just as valuable as forthcoming numbers, and as the weeks go by the store of valuable material increases in volume. This makes a binder desirable. We have a very attractive Mentor box binder, neat in appearance and holding 13 copies. It will preserve your Mentors in good condition, and that is worth something, for you will always want them. The price is 50 cents each (or four for \$1.75), by prepaid parcel post.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 19. FLOWERS OF DECORATION |
| 2. MAKERS OF AMERICAN POETRY | 20. MAKERS OF AMERICAN HUMOR |
| 3. WASHINGTON, THE CAPITAL | 21. AMERICAN SEA PAINTERS |
| 4. BEAUTIFUL WOMEN IN ART | 22. STORY OF AMERICA IN PICTURES:
THE EXPLORERS |
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SCENIC SPLENDORS |
| 7. NATURAL WONDERS OF AMERICA | 25. AMERICAN NOVELISTS |
| 8. PICTURES WE LOVE TO LIVE WITH | 26. AMERICAN LANDSCAPE PAINT-
ERS |
| 9. THE CONQUEST OF THE PEAKS | 27. VENICE, THE ISLAND CITY |
| 10. SCOTLAND, THE LAND OF SONG AND
SCENERY | 28. THE WIFE IN ART |
| 11. CHERUBS IN ART | 29. GREAT AMERICAN INVENTORS |
| 12. STATUES WITH A STORY | 30. FURNITURE AND ITS MAKERS |
| 13. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS | 31. SPAIN AND GIBRALTAR |
| 14. LONDON | 32. HISTORIC SPOTS OF AMERICA |
| 15. THE STORY OF PANAMA | 33. BEAUTIFUL BUILDINGS OF THE
WORLD |
| 16. AMERICAN BIRDS OF BEAUTY | 34. GAME BIRDS OF AMERICA |
| 17. DUTCH MASTERPIECES | |
| 18. PARIS, THE INCOMPARABLE | |

THESE BACK NUMBERS WILL BE SUPPLIED AT FIFTEEN CENTS EACH

THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

FAMOUS AMERICAN SCULPTORS

Augustus St. Gaudens, Frederick MacMonnies, J. Q. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.

By *LORADO TAFT, Sculptor and Author.*

NUMBERS TO FOLLOW

- | | |
|---|---|
| Oct. 27. THE CONQUEST OF THE POLES
Nansen, Shackelton, Duke of the Abruzzi,
Amundsen, Scott, Peary.
<i>By Rear Admiral Robert E. Peary, Discoverer
of the North Pole.</i> | Nov. 17. ITALIAN MASTERS OF PAINTING
Madonna of the Cross, Raphael; The Del-
phic Sibyl, Michael Angelo; St. George and
the Dragon, Tintoretto; Venice Enthroned,
Veronese; Charles V at Mühlberg, Titian;
Knight of Malta, Giorgione.
<i>By Gustav Kobbe, Author and Critic.</i> |
| Nov. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice,
Genoa, Naples.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> | Nov. 24. FAMOUS COMPOSERS. Chopin, Men-
delssohn, Schubert, Schumann, Liszt,
Brahms.
<i>By Henry T. Finck, Author and Music
Critic.</i> |
| Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon, Bridge at Arcole, "1812,"
Retreat from Moscow, Napoleon on Board
the Bellerophon, Napoleon at St. Helena.
<i>By Ida M. Tarbell.</i> | |

The Mentor Idea

THE idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. This is what The Mentor Association supplies

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THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
A EVERY DAY A

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Sculptors
DEPARTMENT OF FINE ARTS

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DEVELOPMENT OF A POPULAR INTEREST IN ART, LIT-
ERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

OCTOBER 20, 1913

No. 36

FAMOUS AMERICAN SCULPTORS

JOHN QUINCY ADAMS
WARD

FREDERICK WILLIAM
MACMONNIES

GEORGE GREY BARNARD



DANIEL CHESTER FRENCH

AUGUSTUS
SAINT GAUDENS

PAUL WAYLAND
BARTLETT

By LORADO TAFT

Sculptor, and Author of "History of American Sculpture"

THE story of American sculpture is a brief one compared with the chronicles of other lands. Our first professional sculptors, Horatio Greenough and Hiram Powers, were both born in 1805. In European countries the records of the last hundred years are but fragments, brief sequels to the story of ages of endeavor. It is difficult to realize that our actual achievement, from the very kindergarten stage of an unknown art to the proud eminence held by American sculpture in the Paris Exposition of 1900, was the work of but three score years and ten—was seen in its entirety by many living men.

BEGINNINGS OF AMERICAN SCULPTURE

The beginnings of all arts in this country have been timid and imitative. Literature, music, and painting had something to found themselves upon in the national tradition; but sculpture was never abundant in England, and this art, usually one of the earliest, was the last to appear in America. Its first inspirations were Italian, and for half a century American sculpture was a crude parody on the art of Canova and Thorvaldsen. Many of our sculptors, like Powers, Greenough, Crawford

F A M O U S A M E R I C A N S C U L P T O R S

Story, Randolph Rogers, Rinehart, Ball, Mead, and Harriet Hosmer, made their homes in Florence and Rome, and welcomed the ever swelling tide of American travel with wistful greetings. Perhaps their influence was greater there upon the receptive travelers than it could have been at home; but one cannot help feeling a high regard for men like Palmer, John Rogers, and Ward, who "held the fort," developing the native material of their own land.

About the time of the Centennial, France was suddenly discovered by our young sculptors. Her opportunities were appreciated, and soon the entire stream of students was diverted thither from Italy and Germany. Saint Gaudens was the first important product of the American-French school of sculpture, and his talent and training together offered an irresistible argument for the new methods.

JOHN QUINCY ADAMS WARD

Before speaking further of our greatest sculptor, a few words should be devoted to the last and most distinguished of the pioneers, John Quincy Adams Ward (1830-1910), who was privileged to see the triumphs of American sculpture at home and abroad, and to participate in them to the end. Always keenly



BIRTHPLACE OF J. Q. A. WARD

Ward was born in 1830, on a farm in the neighborhood of Urbana, Ohio.

alive and vibrantly responsive to the forces at work about him, he was ever a contemporary of the youngest men of his profession. Ward's earliest success, "The Indian Hunter" in Central Park, New York City, was the result of a long journey among the red men. Its intensity is an unconscious revelation of the man who made it: no lackadaisical dreamer could have conceived



PAUL WAYLAND BARTLETT AND JOHN QUINCY ADAMS WARD



WASHINGTON, BY WARD
On Wall Street, New York City. The pedestal bears the inscription: "On this site, in Federal Hall, April 30, 1789, George Washington took the oath as the first President of the United States of America."

cape, his hat in hand. The poise is superbly confident; the leonine head uplifted as if in command rather than in exhortation.

New York City has many of Ward's works. His "Pilgrim" and "Shakespeare" in Central Park are well known. His "Horace Greeley" is the last word in faithful characterization, as vivid as his Wall Street "Washington" is noble and detached. The admirable equestrian "General Thomas" and the "Garfield" monument in Washington are equally familiar. The uprightness and dignity of the whole life of the sculptor left their impress upon every portrait he modeled. Some are greater than others; but they are *men*, everyone of them. They stand firmly on their feet, and they make no gestures, no attempt to win us. There

the idea, much less have carried it to its happy realization. The emotion of war times found expression in "The Freedman," and later in a notable series of memorials to heroes of the conflict, culminating in the great "Henry Ward Beecher" of Brooklyn, one of the most impressive portraits in this country. None but a big man could have grasped that character; none but a strong nature could convey to others that impression of exuberant vitality and of conscious power. The great preacher stands solidly upon his feet, enveloped in a heavy overcoat and



THE WARRIOR, BY WARD
One of the three figures that adorn the base of the Garfield statue at Washington. The other two are the "Statesman" and the "Student."

FAMOUS AMERICAN SCULPTORS



GRIEF, BY SAINT GAUDENS

This mysterious figure is sometimes called "Death," or "The Peace of God." It is in Rock Creek Cemetery, Washington, and is a memorial to Mrs. Adams.

York, where the boy was early apprenticed to a cameo cutter, supplementing his childish efforts with a rigorous training in the drawing classes of Cooper Union. In 1880, after some years abroad, he exhibited at the Salon his remarkable figure of Admiral Farragut, now in Madison Square, New York, which still remains one of his finest works. This statue—and its harmonious pedestal—met with instant success, and was followed by a series of triumphant works, so novel and original, so

is no restlessness, no anxiety; you feel eternity in their attitudes, in their composure. Above all, the sculptor has known how to endow each with an individual intelligence.

SAINT GAUDENS, THE MASTER

Augustus Saint Gaudens, like so many of our best citizens, was a product of another land; of two others, in fact. Born in Dublin in 1848 of a French father and an Irish mother, he represented an unusually fortunate combination of two artistic races. The humble family settled in 1850 in New



DEACON CHAPIN, BY SAINT GAUDENS

At Springfield, Massachusetts.

FAMOUS AMERICAN SCULPTORS

significant and admirably perfected, that the master's position at the head of the profession in this country was constantly reaffirmed to the day of his death.

Indeed, in reviewing the life of this great artist, one asks what other sculptor of modern times has produced such a succession of notable achievements as the "Farragut"; the "Lincoln" of Chicago; the "Deacon Chapin" of Springfield, Massachusetts; the "Adams Memorial"

in Washington; the "Shaw Memorial"; the "Logan"; the "Sherman", and finally the seated "Lincoln." Add to this the countless exquisite medallions, the delightfully decorative high relief portraits, and, perhaps most beautiful of all, that angelic brood of which the "Amor Caritas" is the type and culmination, and where shall we look for a more individual expression? Rodin himself, with all his contortions, has not produced so much beauty nor demonstrated himself more "original."

To different moods these great works make their differing appeals. The heroic "Lincoln," with its strong, gaunt frame and its majestic head bowed in sympathetic tenderness; the sturdy "Chapin," wrapped in a voluminous cloak and self sufficiency; the mysterious, inscrutable genius of the Adams tomb; the rhythmic momentum of the colored regiment with its fated leader riding serenely, square shouldered, and level eyed to his doom; the glorious "Victory" of the Sherman group, the most spiritual, most ethereal of all sculptured types,—what an array are these! What wealth to have brought to our national ideals!

DANIEL CHESTER FRENCH

Worthy successor to the great artist who put us all under such heavy obligations is Daniel Chester French, whose work is known throughout the land. French was born at Exeter, New Hampshire, in 1850, and



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AUGUSTUS SAINT GAUDENS IN HIS STUDIO

From a painting by Kenyon Cox.

FAMOUS AMERICAN SCULPTORS

grew up in Concord, Massachusetts, amid ideal surroundings. His first youthful effort in sculpture, "The Minute Man of Concord," was a success, and his busy life has known no failures. No other American sculptor has produced so much, and we can name here but a few of his most important works.

Best beloved is the noble "Death and the Young Sculptor," designed as a memorial to the sculptor, Martin Milmore. In this poetic group we have unquestionably one of the highest expressions of a purely American



BIRTHPLACE OF D. C. FRENCH

French was born in Exeter, New Hampshire, on April 20, 1850.



MINUTE MAN, BY FRENCH
At Concord, Massachusetts.



Reproduced from American Sculpture, by Lorado Taft. Copyright, 1903, by The MacMillan Co.

ALMA MATER, BY FRENCH
Adorning the approach to the Library of Columbia University, New York City.



DANIEL CHESTER FRENCH

French is well known as a sculptor in both America and Europe.

art. Other works of interest are the ascetic "John Harvard" of Cambridge; a vigorous "General Cass" and the touchingly sympathetic "Gallaudet" group, both in Washington, D. C.; the "O'Reilly" monument of Boston; the



FREDERICK WILLIAM
MACMONNIES

French, and many there are who owe to him their successful beginnings.

FREDERICK MACMONNIES

When in 1884 Frederick MacMonnies arrived in Paris he was equipped as no American had ever been before. He was twenty-one years old, and had already spent five years in the studio of Saint Gaudens, besides learning to draw like a skilled painter. His progress was proportionate, and it has been his joy ever since to meet his European competitors upon their own field and to rival them in whatever they undertake. If there is nothing distinctively American in his art, it is sculpture of the highest degree of workmanship, an international

equestrian "Washington" in Paris and Chicago; "General Grant" in Fairmount Park, Philadelphia; and "General Hooker" in Boston. Among his most recent works are a "Lincoln" for Lincoln, Nebraska, and an "Emerson" for Concord.

The Columbian Exposition was crowned by French's gigantic and truly monumental "Republic," a superb figure which reappears, comfortably seated for all time, in the "Alma Mater" of Columbia. French does not disdain architectural sculpture, and has made beautiful groups for the Custom House of New York, the postoffice of Cleveland, and the pediment of the Brooklyn Institute. In the recent Parkman and Melvin memorials he has shown a treatment peculiarly adapted to the stone, a most valuable suggestion to our younger men. No one has greater influence upon the trend of American sculpture than has



HORSE TAMERS, BY MACMONNIES

Two groups, one of which is shown, that adorn an entrance to Prospect Park, Brooklyn. They formed part of the sculptor's remarkable exhibit at the Paris Exposition of 1900.

FAMOUS AMERICAN SCULPTORS

coin that passes current wherever good art is known.

No one has ever worked quite so feverishly as did MacMonnies during those wonderful first years of his career, and no one has ever done so much in the time. The list is too long even to chronicle here, much less to comment upon. Beginning with the "Nathan Hale" and "Stranahan" of the Salon of 1891, the sculptor came insistently into national view in 1893 with his great Columbian fountain, the jewel of the Chicago Exposition. It was the opportunity of a lifetime, and the young sculptor rose serenely and triumphantly to the occasion. The memory of that exquisite twilight vision remains a delight to all who saw it. Orders followed in rapid sequence, and brought more successes,—the archaistic "Shakespeare" of the Congressional Library; the irresistible "Bacchante"; "Sir



THE HEWER, BY BARNARD

The plate on the pedestal says, "Erected in memory of William Parker Halliday, and presented to the city of Cairo, Ill., A. D. 1906, in token of his unswerving faith in her destiny."



BIRTHPLACE OF G. G. BARNARD

Barnard was born at Bellefonte, Pennsylvania, where his parents were temporarily residing in 1863. The sculptor is really a Westerner.

Henry Vane" of Boston; and the sculptor's various contributions to Prospect Park, Brooklyn,—the Memorial Arch, with its gigantic army and navy groups, and its glorious Quadriga above, and the "Horse Tamers."

Upon the exhibition of these works at the Paris Exposition of 1900 MacMonnies decided that he wanted



GEORGE GREY BARNARD

in 1863. The sculptor's father is a clergyman, and the fortunes of the ministry afterward led him to Chicago, and thence to Muscatine, Iowa, where the son passed his boyhood. One cannot doubt that these circumstances had their profound influence upon the character of the young artist. In it is something of the largeness of the western prairies, something of the audacity of a life without tradition or precedent, a burning intensity of enthusiasm; above all, a strong element of mysticism which permeates all that Barnard does or thinks.

The stories of his student struggles in Chicago and Paris are familiar. The first result of all this self sacrifice became tangible in that early group, a tombstone for Norway, in which the youth portrayed "Brotherly Love," a work of "weird and indescribable charm."

In 1894 Barnard completed his celebrated group, "Two Natures," upon which he had toiled, in clay and marble, for several years. This masterful achievement gave him at once high standing in Europe,

a rest, which in the case of one of his nervous temperament meant merely a change. He dropped his modeling tools absolutely, and for a number of years gave himself up to the joys of painting. All sculptors dream of this; but he could really do it. His work on canvas is no less masterly than his sculpture. Of late he has returned to his first love, and we look forward eagerly to the new products of his studio.

THE BOLD ORIGINALITY OF BARNARD

George Grey Barnard is a Westerner, although he chanced to be born in Pennsylvania, where his parents were temporarily residing



Reproduced from *American Sculpture*, by Lorado Taft. Copyright, 1903, by The MacMillan Co.

MICHELANGELO, BY BARTLETT

A vivid representation of the mighty Florentine, is one of the bronze effigies that decorate the rotunda of the Congressional Library.

and his work has never since ceased to interest the cultivated public of the world's capitals. Then followed an extraordinary "Norwegian Stove," a monumental affair illustrative of Scandinavian mythology; and "Maidenhood" and the "Hewer," two of the finest nudes thus far produced in America.

The great work of Barnard's recent years has been the decoration of the Pennsylvania capitol. It has been said of him that he was "the only one connected with that building who was not smirched"; but his part is a story of heroism and triumph. The writer has not yet seen the enormous groups in place, but is familiar with fragments that have won the enthusiastic praise of the best sculptors of Paris. They are inspiring conceptions which point the way to still mightier achievements in American sculpture.



LAFAYETTE, BY BARTLETT
In the Louvre, Paris.

THE VIGOR OF BARTLETT

Paul Wayland Bartlett was born in 1865 of artistic ancestry, his father being Truman Bartlett, teacher and critic. The boy grew up in Paris, entering the Beaux-Arts at the age of fifteen, and working also at the Jardin des Plantes under the helpful guidance of Frémiet, the great animalist. His art has always offered an interesting blend of the two influences, animal forms appearing in nearly all his compositions.

Bartlett's first important exhibit was the "Bohemian Bear Trainer"; the second, the Indian "Ghost Dancer," shown at the Chicago Exposition. Soon followed those striking works for the Congressional Library, his "Columbus" and "Michelangelo." The former shows the discoverer in a new light,—no longer the gentle dreamer, the eloquent pleader, the enthusiast, nor yet the silent victim in chains, but a hero of might and confidence, hurling proud defiance at his calumniators. The "Michelangelo" is, if possible, an even more vivid though less

vehement presentation of its theme. The short, gnomelike figure with stumpy legs; the big, powerful hands; the stern face, rough hewn, with its frown and tight lips,—all these combine to make this at first sight a not very winning presentation of the great master; but it has the quality that will outlive all others. It was left to an American sculptor to grasp his character profoundly, and to create an adequate representation of the mighty Florentine.

Bartlett's young "Lafayette" stands in one of the most coveted sites in all Paris, within the inclosure of the Louvre. It is well worthy of the honor, and is a monument to the artist's capacity for "taking pains," representing as it does many years of study and experiment.

Bartlett collaborated with Ward upon the pedimental group of the New York Stock Exchange, and a logical result of the good work done there was the commission to design the long awaited pediment for the House of Representatives in Washington, a gigantic undertaking of great significance, which is now in progress.

To select these six names out of a hundred seems invidious. One wants to talk of Herbert Adams and his beautiful busts, of Karl Bitter and all the fine things he has done, of MacNeil and Grafty and Aitken and the Piccirillis and the Borglums and all the rest, of the Boston men, of the women sculptors, even of the little western group; but space fails. They are all working enthusiastically for the love of their art and for the fair fame of America.



BLACK HAWK, BY LORADO TAFT

*A concrete work of gigantic proportions,
overlooking Rock River, Illinois.*

SUPPLEMENTARY READING—"History of American Sculpture," Lorado Taft; "American Masters of Sculpture," Charles H. Caffin.

MAGAZINE ARTICLES—"George Grey Barnard, Sculptor," G. B. Thaw, *World's Work*, December, 1902; "Daniel Chester French, Sculptor," Lorado Taft, *Brush and Pencil*, Vol. 5; "Bartlett" ("Some American Artists in Paris,") Francis Keyser, *Studio*, Vol. 13; "Frederick MacMonnies, Sculptor," H. H. Grier, *Brush and Pencil*, Vol. 10; "Augustus Saint Gaudens," Kenyon Cox, *Century*, Vol. 13; "The Work of J. Q. A. Ward," Russell Sturgis, *Scribner's*, Vol. 32.

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Editorial

"Seek knowledge wherever it can be found throughout the world." So spoke Mutsuhito, late Emperor of Japan. It was a favorite maxim of his, and one frequently repeated by his subjects. It might well be a legend of The Mentor, for the wise thought beneath that injunction of the emperor's is just what inspired The Mentor plan.

★ ★ ★

The method pursued in The Mentor finds, too, a striking parallel in Japanese life. In seeking knowledge and in the enjoyment of beautiful things, the Japanese set their minds on "one thing at a time." Their habit of thought and their method of study are such as might be expressed in The Mentor principle, "Learn one thing every day."

★ ★ ★

The thoroughness of the Japanese is well known. Their intelligence, enterprise, and up-to-dateness have been illustrated many times in the arts of peace and in the science of war. In this one particular principle of concentration in study, and single mindedness in the enjoyment of beautiful things, the Japanese may well be taken as a model for the rest of mankind.

My friend Takashima showed me lately a beautiful vase. It stood on a pedestal in a room that seemed to me empty. Simple matting covered the floor; simply decorated screens covered the walls; a few pieces of furniture, equally simple, were all that the room contained—beside that vase. "Is it not beautiful?" he said, and then he gave me its history, telling me who, among the early masters of Chinese pottery, had designed and shaped this exquisite work of art. I remarked on the reverence that he showed for a single work of art in devoting a room to it alone. "Enjoy one thing of beauty at a time," he said. "I could not enjoy this vase in a room filled with miscellaneous things. As well go to a shop. The mind would be in chaos—knowing nothing well and appreciating nothing to the full."

★ ★ ★

Such had always been Takashima's habit. He said it was a habit of his people. "Why," he asked, "should you have more than one thing of beauty in your room at a time? Enjoy it to the full. Then place something else there, but, before removing it, get out of it all that there is in it of beauty and of knowledge. You cannot do this in the confusion of a room filled with many varied things." The incident was so strikingly in accord with The Mentor idea that it seemed as if Takashima might the next moment have added the phrase, "Learn one thing every day."

★ ★ ★

And so the principle underlying the plan of The Mentor Association is one approved and exercised by a nation of intelligent people. How many other people follow this direct and simple path to knowledge we cannot say, but that it is not only the direct and simple way, but the one satisfying and effective way of acquiring knowledge, is plain. On that principle The Mentor Association is founded, and by following that principle, the members of the Association can add day by day to their store of knowledge, and can fully and intelligently enjoy the beautiful things in art.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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The next number will contain six beautiful photogravures

THE CONQUEST OF THE POLES

Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.

By Rear Admiral ROBERT E. PEARY, Discoverer of the North Pole.

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Algiers, Monte Carlo, The Riviera, Nice,
Genoa, Naples.
By Dwight L. Elmendorf, Lecturer and Traveler. | Nov. 24. FAMOUS COMPOSERS. Chopin, Men-
delssohn, Schubert, Schumann, Liszt,
Brahms.
By Henry T. Finck, Author and Music
Critic. |
| Nov. 10. GREAT HEROES OF HISTORY
NAPOLEON
Emperor Napoleon, Bridge at Arcole, "1807,"
Retreat from Moscow, Napoleon on Board
the Bellerophon, Napoleon at St. Helena.
By Ida M. Tarbell. | DEC. 1. EGYPT, THE LAND OF MYSTERY
Pyramids, Sphinx, Luxor, Alexandria, Kar-
nak, Thebes.
By Dwight L. Elmendorf, Lecturer and Traveler. |
| Nov. 17. ANGELS IN ART
Angel in St. Peter's, Melozzo da Forlì; Angel
Choir, Benozzo Gozzoli; Angels, Leonardo
da Vinci; Playing Angel, Bellini; Angel
Playing Lute, Carpaccio; St. Michael,
Perugino.
By J. C. Van Dyke, Professor of the History
of Art, Rutgers College. | DEC. 8. THE REVOLUTION
Attack on Charleston, Bunker Hill, Sur-
render at Yorktown, Bonhomme Richard,
Declaration of Independence, Capture of
Vincennes.
By Albert Bushnell Hart, Professor of Govern-
ment, Harvard University |

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THE idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. This is what The Mentor Association supplies

Send the names and addresses of a few friends to whom you would like to have us mail copies of The Mentor with your compliments

THE MENTOR

A Wise and Faithful
Guide and Friend



The Conquest Of The Poles DEPARTMENT OF SCIENCE

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AN INSTITUTION OF LEARNING ESTABLISHED FOR THE
DEVELOPMENT OF A POPULAR INTEREST IN ART, LIT-
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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

OCTOBER 27, 1913



THE CONQUEST OF THE POLES

BY

REAR ADMIRAL ROBERT E. PEARY

Discoverer of the North Pole

FRIDTJOF NANSEN · SIR ERNEST H. SHACKLETON
DUKE OF THE ABRUZZI · ROALD AMUNDSEN
ROBERT E. PEARY · ROBERT FALCON SCOTT

TEN years ago many, perhaps the majority, of intelligent people doubted if the Poles of the earth would ever be reached by man. From east to west, and west to east, the world seemed small. Jules Verne's "Round the World in Eighty Days" dream of not so many years ago had been cut in two; but from north to south the world still stretched in apparently unattainable infinity.

Within the last four years the two Poles have been reached three times, and in their attainment the globe has shrunk to commonplace dimensions. With the attainment of the Poles the climax of polar discovery has been reached, the last of the splendid series of great world voyages and mighty adventures has been finished. But while the glamour, the mystery, the speculation, as to what exists at the ends of the earth are gone, the work of detailed exploration, of continuous scientific observations and investigations, will continue until to the scientist and geographer the polar regions will be as well known as the more favored regions of the earth.

EARLY POLAR EXPLORATION

It is nearly four hundred years (1526) since the first recorded expedition went forth to seek the North Pole under the initiative of England.

Trade, the great prize of the commerce of the opulent East, land lust, and the spirit of adventure in turn played their part as incentives for the earlier expeditions. It seems to be generally accepted that nothing had a more powerful influence on the work than England's determination to have a trade route of her own to the riches of the East, independent of the southern routes controlled by Spain and Portugal. It was

THE CONQUEST OF THE POLES



TRAVELING IN THE FAR NORTH

Dog sledges used by Peary on his expedition to the North Pole.

this determination that made the terms Northeast Passage and Northwest Passage historic, and brought about years of search that, though latterly scientific, have been largely the acme of adventure and sentiment.

From the misty date of Pytheas (325 B. C.) down through the succeeding centuries, the record of polar exploration contains much of interest, of mystery, of superstition, followed by some of the grandest epics, most heroic efforts and sacrifices, and somberest catastrophes and tragedies in all the wide field of exploration. Briton and Scandinavian, Teuton and Latin, Slav and Magyar, and American, have entered the lists and struggled for the prize.

In the earlier years of this long record occurred the strange voyages of the Zeni, and Eric the Red, Icelandic outlaw, with his discovery and colonization of Greenland,—strange stories of hot springs in that far country, with which the monks warmed their monastery and cooked their food; a tribute of walrus tusks toward the expenses of the Crusades; tales of the rich green pastures, and herds of grazing cattle, of these colonists, and later their mysterious and complete disappearance, leaving only a scattered ruin here and there to show that they ever existed.

ARCTIC EXPEDITIONS

Beginning with the earliest authentic expedition (1526), it is possible to touch only on the most important inci-



THE ROOSEVELT

Peary's ship, in which he sailed to discover the North Pole.

THE CONQUEST OF THE POLES

dents of the record of this later phase of the subject. The time from 1526 to date may be roughly and generally divided into three periods:

The first, from 1526, the time of the first North Polar expedition by England, to about 1853, the close of Great Britain's Franklin search expeditions. In this period the preponderance of British efforts over those of all other nations combined was so great as almost to obscure them and make this period preëminently British.

In this period British navigators essayed every route to the polar regions, attempted the Northeast and Northwest Passages again and again, and wrote some of the most brilliant pages of Great Britain's history over the names of Hudson, Davis, Baffin, Ross, Parry, Franklin, McClintock, and others.

The second period covers from about 1850 to 1895. In this period other nations—the United States, Germany, Austria, Sweden, and Norway—showed equal activity with Great Britain, and the names of Kane,

Hayes, Hall, Lockwood, Brainard (United States), Nares and Markham (Great Britain), Koldewey and Weyprecht (Germany), Payer (Austria), Nordenskjöld (Sweden), and others were written indelibly into Arctic history. In this period the record of farthest north which had been held by Great Britain was wrested from her in 1882 by Lockwood and Brainard of the United States.

THE NORTH POLE ATTAINED

The third period is from 1895 to date. In this period, while other valuable work was being done,—as Amundsen's navigation of the Northwest Passage, Sverdrup's extensive discoveries in the North American archipelago, Erichsen's completion of the last gap in the north Greenland coast line,—three men, Nansen, Abruzzi, and Peary, each having for his object the attainment of the North Pole, pushed in succession far beyond the farthest of their predecessors, penetrating the inmost regions of the north, and the last named attaining the Pole which had been the prize of centuries.



From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

THE HUT OF THE DUKE OF THE ABRUZZI

From a photograph taken by moonlight in the Arctic regions.

THE CONQUEST OF THE POLES

Briefly summarized, from 1526 to 1882 Great Britain held the palm of nearest approach to the Pole, slowly pushing the record up till Markham reached $83^{\circ} 20'$ north latitude. Then the lead came to the United States with Lockwood and Brainard's $83^{\circ} 24'$. In 1895 Norway went to the front in a great leap in Nansen's $86^{\circ} 14'$, and in 1900 Italy grasped the blue ribbon with Abruzzi's $86^{\circ} 33'$. In 1906 the United States took the lead again with Peary's $87^{\circ} 6'$, and finally closed the record with his attainment of the Pole on April 6 and 7, 1909.



From "On the Polar Star," by the Duke of the Abruzzi. Copy-right, Dodd, Mead & Co.

THE POLAR STAR

Landing the stores while the ship was nipped by the ice.

the North Magnetic Pole. He was now in command of the Erebus and Terror, two ships that a few years later were to bear the Franklin expedition to its fate near the same North Magnetic Pole. Ross discovered South Victoria Land, directly south of New Zealand, with its long stretch of southerly trending savage coast line from Cape Adare to $78^{\circ} 10'$ south latitude, where he found an active volcano, Mt. Erebus. From here Ross followed the edge of the great ice barrier some three hundred miles to the eastward. The great indentation in the Antarctic continent thus discovered and navigated by Ross, and named after him Ross Sea, has

ANTARCTIC EXPLORATION

The exploration of the Antarctic regions dates back much less far than that of the Arctic. In 1772 Captain James Cook first crossed the Antarctic Circle and penetrated the Antarctic regions. After him came the Russian Bellingshausen in 1819, who discovered the first land within the Antarctic Circle. Then came Weddell the British sealer, who in 1823 pushed his sailing ship south into the great bight southeast of Cape Horn, named after him Weddell Sea, to $74^{\circ} 15'$ south latitude, 241 miles beyond Cook's record, and not exceeded in that region until the last year. At Weddell's farthest *no land or field ice was to be seen*, and only three icebergs were in sight.

In 1839-1841 occurred the important voyage of Sir James Ross. Ross a few years before had located

THE CONQUEST OF THE POLES

since been the base of operations from which the South Pole was twice attained.

“FARTHEST SOUTH”

After Ross came various minor expeditions contributing to the knowledge of the Antarctic regions, and in the 1890's began a renaissance of Antarctic interest and exploration. In 1892, 1893, 1894 Scottish, German, and Norwegian whalers reconnoitered the Antarctic seas of Ross and Weddell in search of new whaling grounds, and in 1894 the first landing was made upon the Antarctic continent by some



REAR ADMIRAL ROBERT E. PEARY

members of Bull's Norwegian crew; in 1895 Newmayer introduced in the sixth Geographical Congress in

London a resolution upon the importance of Antarctic exploration; and in the years following there was an international attack upon the problem by Belgium, Great Britain, Germany, Scotland, Sweden, and France. In 1898, for the first time in the history of Antarctic exploration, an expedition (the Belgian under Commander de Gerlache), passed a winter within the Antarctic Circle beset in the ice; and a year later, in 1899, a British expedition under Borchgrevink passed a winter on the Antarctic continent itself, and made at Cape Adare, in Ross Sea, the first attempt at land exploration.

In 1901-1902 a German expedition under Drygalski determined a new part of the coast of the Antarctic continent south of Africa, and three others, under Bruce of Scotland, Nordenskjöld of Swe-



AT THE NORTH POLE

Photograph taken at the "Top of the World."

THE CONQUEST OF THE POLES

den, and Charcot of France, made valuable discoveries in Weddell Sea, and the regions southeast, south, and southwest of Cape Horn. In 1901-1903 Scott of Great Britain, selecting the Ross Sea region discovered by Ross sixty years before as his base, effected the first serious land exploration of the Antarctic continent. In a magnificent sledge journey he covered three hundred and eighty miles due south, reaching a point within four hundred and thirty-seven miles of the South Pole. Following Scott, his lieutenant, Shackleton, in 1908-09, using essentially the same base and route as Scott, made an even more brilliant journey, and reached a point within ninety-seven miles of the Pole, January 9, 1909. At that time this was the "farthest south" record.

THE SOUTH POLE

The successes of Scott and Shackleton still further stimulated interest in the Antarctic problem, and in 1910 and 1911 Great Britain, Norway, Germany, Australia, and Japan sent expeditions into the field; the United States unfortunately, as in the past, being unrepresented. Four of these expeditions—the Japanese, Australian, Norwegian, and British—selected the Ross Sea region south of New Zealand and Aus-



Reproduced from "The Heart of the Antarctic," by Sir Ernest H. Shackleton. Copyright, J. B. Lippincott Co.

SHACKLETON'S EXPEDITION

The hut in the early winter quarters near Mt. Erebus, the Antarctic volcano.



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THE "FARTHEST SOUTH" CAMP AFTER A SIXTY-HOUR BLIZZARD

THE CONQUEST OF THE POLES



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SHACKLETON'S SHIP, THE NIMROD

Moored to a stranded iceberg about a mile from winter quarters, the Nimrod was sheltered from blizzards.

tralia for their work; while the German expedition selected the Weddell Sea region southeast of Cape Horn, the most promising of all points of attack upon the Antarctic continent. All



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DISCOVERERS OF THE SOUTH MAGNETIC POLE

Part of Shackleton's expedition reached for the first time the South Magnetic Pole—that is, where the south part of the compass needle points. Those in the picture, reading from left to right, are Dr. Mackay, Professor David, and Douglas Mawson.



SHACKLETON AND HIS SON

these expeditions have now returned. The Japanese expedition explored an unknown section of the coast of King Edward VII Land east of Ross Sea, the Australian expedition explored a long stretch of Wilkes Land west of Ross Sea, the German expedition made new discoveries in Weddell Sea, reaching a point farther south than ever before attained in that region; while Amundsen's Norwegian expedition, from its base in the southeast angle of Ross Sea, attained the South Pole, December 14 to 17, 1911, and Scott's British expedition, from its base in the southwest angle of Ross Sea, attained it a month later, January 18, 1912, Scott and his four companions dying of cold and starvation on the return.

The record of Antarctic exploration from 1772 to date may be divided into two periods; the first from 1772 to 1898 and 1899, a period of summer voyages only, the

THE CONQUEST OF THE POLES

work carried on entirely by ships, with no land or sledge work, and no attempt to winter in that region. During this period, though other nations, notably the United States and France, took part in the work, the work of Great Britain was so pronouncedly preponderant as to more than equal all the others combined. The second period is from 1899 to date, and is the period



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NANSEN'S EXPEDITION

Digging the Fram out of the ice.

of overland exploration with sledges. In this period, as in the last period of Arctic exploration, three men, Scott, Shackleton, and Amundsen, each having for his object the attainment of the South Pole, pushed so far beyond all predecessors as to be in a class by themselves, two of them, Amundsen and Scott, actually reaching the Pole.

THE POLAR REGIONS— A COMPARISON

After the foregoing condensed résumé of Arctic and Antarctic exploration and discovery, I feel sure the reader will be interested in noting some of the striking contrasts between the two Poles and their surroundings. These contrasts are as great as the Poles are far apart. The North Pole is situated in an ocean of some fifteen hundred miles' diameter, surrounded by land. The South Pole is situated in a continent of some twenty-five hundred miles' diameter, surrounded by water. At the North Pole, Peary stood upon the frozen surface



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AMUNDSEN IN POLAR COSTUME

Discoverer of the South Pole.

THE CONQUEST OF THE POLES



From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

ENTRANCE TO HUT

A "home" in the polar regions.

arctic efforts covers one hundred and forty years. The record of Arctic exploration is studded with crushed and foundering ships, and the deaths of hundreds of brave men. The record of Antarctic exploration shows the loss of but one ship, and the death of a dozen men.

For all those who aspire to the North Pole, the road lies over the frozen surface of an ocean, the ice on which breaks up completely every summer, drifting about under the influence of wind and tide, and may crack into numerous fissures and lanes of open water at any time, even in the depth of the severest

of an ocean *more than two miles in depth*. At the South Pole, Amundsen and Scott stood upon the surface of a great elevated snow plateau *more than two miles above sea level*. The lands that surround the North Polar Ocean have comparatively abundant life, musk oxen, reindeer, polar bears, wolves, foxes, arctic hares, ermines, and lemmings, together with insects and flowers, being found less than five hundred miles from the Pole. On the great South Polar continent no form of animal life is found.

Permanent human life exists within some seven hundred miles of the North Pole; none is found within twenty-three hundred miles of the South Pole. The history of Arctic exploration goes back nearly four hundred years. The history of Ant-



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AT THE SOUTH POLE—PHOTOGRAPHED BY AMUNDSEN

THE CONQUEST OF THE POLES

winter, under the influence of storms. For those who aspire to the South Pole, the road lies over an eternal, immovable surface, the latter part rising ten thousand and eleven thousand feet above sea level. And herein lies the inestimable advantage to the South Polar explorer which enables him to make his depots at convenient distances, and thus lighten his load and increase his speed.



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IN MEMORY OF BRAVE MEN

*The cross erected
on Observation
Hill to
Scott and his
courageous
companions.*

THE FUTURE OF POLAR EXPLORATION

The efforts and successes of the last fifteen years in the Antarctic regions ought to, and I hope will, spur us as individuals, as societies, and as a nation to do all in our power to enable the United States to take its proper part and share in the great work yet to be done in that field. There are three



ways in which this country could make up for its past lethargy in regard to Antarctic work, and take front rank at once in this attractive field.

One is to *establish a station at the South Pole* for a year's



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PRECEDED BY AMUNDSEN

When Captain Scott and his party reached the South Pole they found that Amundsen had been there before them. Captain Scott is peering into the tent left by Amundsen's expedition.

THE CONQUEST OF THE POLES



Copyright, 1913, by William H. Rau

THE THREE POLAR STARS

A photograph of Captain Roald Amundsen, Sir Ernest H. Shackleton, and Rear Admiral Robert E. Peary, taken at Philadelphia, January 16, 1913.

plete and systematic survey and study of the entire circumference of the Antarctic continent with its adjacent oceans, with up to date equipment and methods. This plan would probably be the most attractive to scientists, as it would secure a large harvest of new and valuable material to enrich our museums and keep our specialists busy for years. It would also be the most expensive.

The third would be the thorough exploration of the Weddell Sea region southeast of Cape Horn, which is specially within our sphere of interest, together with a sledge traverse from the most southern part of that sea to the South Pole. Such a traverse, with the journeys of Amundsen, Scott, and Shackleton from the opposite side, would give a complete transverse section across the Antarctic continent.

This last would promise the largest measure of broad results in the shortest time, and least expense, and would probably be the most attractive to geographers.

The successful accomplishment of any one of these ventures would put the United States in the front rank of Antarctic achievements.

SUPPLEMENTARY READING—"Nearest the Pole" and "The North Pole," Peary; "On the Polar Star," Duke of the Abruzzi; "The Heart of the Antarctic," Shackleton; "Farthest North," Fridtjof Nansen; "The Uttermost South—the Undying Story of Captain Scott," *Everybody's Magazine*, July, August, September, and October, 1913.

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Editorial

This week's issue of *The Mentor* and that of last week are so distinguished in authority that we ask special attention to them. An interesting article on the Conquest of the Poles could have been prepared by any good writer. The *Mentor* article was written by the supreme authority on the subject, Rear Admiral Robert E. Peary. The article on "Famous American Sculptors," published last week, was written by Mr. Lorado Taft, one of the best-known sculptors in America. When Mr. Taft writes about Barnard, French, Bartlett and the other American sculptors he is giving an account of his fellows in art. It is fortunate that so able and so interesting a critical writer on sculpture as Mr. Taft could be found among sculptors. He has given to us in *The Mentor* just what we want—information imparted in a simple, interesting way, and with authority.

★ ★ ★

It is worth a great deal to us to read what others have to say about *The Mentor*. It is a genuine satisfaction to receive from far-off California a message of "surprise and great delight over this 'wise and faithful guide and friend,' which surely fills a need in the lives of busy people." A friend nearer by, in Brooklyn, offers thanks for our "wonderful weekly. The pictures are lovely," she says. "Already I have shown it to many of my friends, and they are just as interested and pleased as I am. You most certainly deserve a vote of thanks from the people

for placing this beautiful educational magazine within easy reach of everyone."

★ ★ ★

The thanks we appreciate, but what we value most is that our Brooklyn correspondent showed *The Mentor* to many of her friends and that they were just as pleased and interested as she was. A letter like that from every reader of *The Mentor* would mean an aggregate membership for *The Mentor Association* that would make it unique among the educational institutions of the world. There is a prospect that we hold fondly before us—that of every reader showing *The Mentor* to every friend that might be interested.

★ ★ ★

And then, when all of these friends have seen *The Mentor*, they will want the numbers from the beginning. We say they "will want" them, for that is what most of our subscribers demand. A teacher in Kansas writes, "*The Mentor* is a delight, and its value is beyond expression. I feel that I cannot miss a single issue, so please send me the numbers from the beginning." A teacher from Pittsburgh, immediately on receiving the first copy of the magazine, asks for all previous issues. An agent in insurance writes from Arkansas for the preceding numbers, adding, "I cannot afford to lose one copy."

★ ★ ★

So from St. Louis we hear, "Send me all preceding issues," and from New Haven a college student writes, "I like the publication so much that I do not wish to miss even one number." We lack space to cite all cases of this kind, but as we turn over the mail we find here a request from Toronto for "all numbers, beginning with the first," another from Charleston, and a third from Hyannis, Massachusetts, demanding "all preceding numbers."

★ ★ ★

It has become a regular daily incident, and it shows the unique character of *The Mentor* publication. It is not simply a magazine. Subscribers do not send for all back numbers of the ordinary magazine from the beginning of its existence. Every number of *The Mentor* is part of an interesting educational plan. The members of *The Mentor Association* want *all* parts of that plan.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples. A delightfully entertaining article

By DWIGHT L. ELMENDORF, Lecturer and Traveler.

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Emperor Napoleon, Bridge at Arcole, "1807,"
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By Ida M. Tarbell. | delssohn, Schubert, Schumann, Liszt,
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By Henry T. Finck, Author and Music
Critic. |
| Nov. 17. ANGELS IN ART
Angel in St. Peter's, Melozzo da Forli; Angel
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Playing Lute, Carpaccio; St. Michael,
Perugino.
By J. C. Van Dyke, Professor of the History
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Pyramids, Sphinx, Luxor, Alexandria, Karnak, Thebes.
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THE idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. This is what The Mentor Association supplies

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NOVEMBER 3 1913
VOLUME 1 NUMBER 38

THE
MENTOR

NAPOLEON

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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

NOVEMBER 3, 1913



NAPOLÉON BONAPARTE

BY

IDA M. TARBELL

*Author of "Short Life of Napoleon
Bonaparte," "He Knew Lincoln," etc.*

EMPEROR NAPOLEON · BRIDGE AT ARCOLE · FRIEDLAND—1807
RETREAT FROM MOSCOW · ABOARD THE BELLER-
OPHON · ST. HELENA

NOBODY who has lived in modern times has so stirred up the world as Napoleon Bonaparte. Nobody has upset so many old things, and started so many new ones. No man ever lived who had more faith in his own powers—and less respect for those of other men. Napoleon had, too, an unusual combination of those personal qualities which excite and interest men. It is nearly a hundred years since he dropped out of active life; but his story is more rather than less thrilling as time goes on.

There was nothing in his birth or schooling or his first activities in life to lead one to expect an unusual career. His family was poor and servile; his father trading on his name and his acquaintances to feed, educate, and place his family. The most promising thing about young Bonaparte was his resentment of this servility and his own flat refusal to participate in it to help himself. Throughout his boyhood in the island of Corsica, where he was born in 1769, during the six years he spent at school in France and the eight years of intermittent military service that followed his first appointment at the age of sixteen to a second lieutenancy, he lived a tempestuous inner life. Ambition for himself, devotion to his family, love for Corsica, hatred of France, sympathy for the new ideas of human rights that were stirring Europe,—these sentiments kept the mind and heart of the young officer in tumult and made him waver between allegiance to the land in which he was born and the land that had trained him; between the career of a soldier that was his passion and a career of money making, in order to educate his brothers, settle his sisters, and put his mother into a secure position.

NAPOLEON THE OPPORTUNIST

It is quite fair, I think, to characterize his early career as that of an adventurer. He was watching for a chance, and had determined to take it, regardless of where it offered itself. It was at a moment when he was in disgrace for having refused the orders of his superiors in the army that the chance he wanted came.

The convention in which at that moment the French government centered was attacked by the revolting Parisians. Bonaparte had no particular sympathy with the convention,—in fact, he had more with the rebels,—but when one of his friends in the government who knew his ability as an artillery officer asked him to take charge of the force protecting the Tuilleries, where the convention sat, he accepted—with hesitation; but, having accepted, he did his work with a skill and daring that earned him his first important command, that of general in chief of the French Army of the Interior. Four months later he was made commander in chief of the Army of Italy, the army that was disputing the conquest of northern Italy with Austria.



LÆTITIA BONAPARTE
The Mother of Napoleon.

THE ITALIAN CAMPAIGN

It was a ragged, disgusted, and half-revolting body, this Army of Italy, one that for three years had been conspicuous mainly for inactivity. Without waiting even for shoes, the new commander started it out swiftly

on a campaign that for clever strategy, for rapidity of movement, for dash and courage in attack, was unlike anything Europe had ever seen. In less than two months he drove his opponents from Lombardy and had shut up the remnant of their army in Mantua. The Austrians shortly had a new army in the field. It took eight months to defeat it and capture Mantua; but it was accomplished in that period.



WHERE AN EMPEROR WAS BORN
In this room Napoleon was born in 1769.

Austria then called her ablest general, Archduke Charles, and gave him one hundred thousand men with which to avenge her disasters. With half the number Bonaparte advanced to meet the archduke, and drove him step by step to Vienna.

After a year and seven months of campaigning General Bonaparte, now twenty-eight years old, signed his first treaty. By that treaty he formed a new republic in northern Italy and made a new eastern frontier for France. Before the treaty, however, he had filled her empty treasury, had loaded her down with works of art, and had given her a new place in Europe; a place that he had proved he could sustain.

The glory of the Italian campaign thrilled the French people; but it disturbed the politicians in power. Bonaparte saw that if the government could manage it he would have no further opportunities for distinguishing himself. It was this sense that led him to urge that England, the only nation then in arms against France, be attacked by invading Egypt. The government consented promptly. It was a way of disposing of Bonaparte. What the government did not dream, of course, was that Bonaparte with this army hoped to found an oriental kingdom of which he should be the ruler.

But nothing went as he expected. He suffered terrible reverses, which he knew the government at home was using to break his hold on the people; his supplies and information were cut off; his prestige in his own army weakened; his faith in his destiny was shaken. That the effect of this bad fortune was not more than skin deep was clear enough when he accidentally learned that things were in a very bad way in France, that much of what he had gained in Italy had been lost, and that Austria and Russia were preparing an invasion.



BIRTHPLACE OF NAPOLEON

In this house, on the little island of Corsica, the first emperor of France spent his boyhood.

FIRST CONSUL OF
FRANCE

Promptly and secretly Bonaparte slipped out of Egypt, and before the powers at home knew of his intention he was in France and the people were welcoming him as their deliverer. He was ready to be just that. It was no great trick for a man of his daring and sagacity, adored by the populace, to overturn a discredited and inefficient government and make himself dictator. It was done in a few weeks, and France had a new form of government, a consulate, of which the head was a first consul, and Bonaparte was the first consul.

The most brilliant and fruitful four years of Napoleon Bonaparte's life followed; for it was then that he set out to bring order and peace to a country demoralized and exhausted by generations of plundering by privileged classes, followed by a decade of revolution against privileges. France needed new machinery of all kinds, and this Bonaparte undertook to supply. There were many people who regarded him as a great general; but to their amazement he now proved himself a remarkable statesman.



EMPERESS JOSEPHINE

From a painting by Pierre Paul Prud'hon.

NAPOLEON THE STATESMAN

He attacked the question of the national income like a veteran financier. The first matter was reorganizing taxation. He succeeded in distributing the burden more justly than had ever been known in France. The taxes were fixed so that each knew what he had to pay, and the inordinate graft that tax collectors and police had enjoyed was cut off. New financial institutions were devised; among them the Bank of France. The economy he instituted in the government, the army, his own household, everywhere that his power extended, was rigid and minute; as he personally examined all accounts, there was no escape. The waste and parasitism that pervaded the country began to give way for the first time since the Revolution.

Industries of all kinds had sickened in the long period of war. Bonaparte undertook their revival by one of the most severe applications ever made of the doctrine of protection,—he even attempted to make his women folk wear no goods not made in France! His interest in agriculture was as keen as in manufacturing, and his personal suggestions and interference of the same nature. The prosperity of the country was stimulated greatly by the public works Bonaparte undertook. One can go nowhere in France today without finding them. It was he who set the country at road building. Some of the most magnificent highways in Europe were laid out by him, including those over four Alpine passes. He paid great attention to improving harbors. Those now at Cherbourg, Havre, and Nice, as well as at Flushing and Antwerp, Bonaparte planned and began. As for Paris, his ambition for the city was boundless. He was responsible for some of her finest features and monuments.

His greatest civil achievement was undoubtedly the codification of the laws, and it was the one of which he was proudest. That he contributed much to the Code Napoleon besides the driving power that insisted that it be promptly put through, there is no doubt. His great contribution was the inestimable one of commonsense. He had no patience with meaningless precedents, conventions, and technicalities. He wanted laws that everybody could understand and would recognize as necessary and just.

Nothing more daring was undertaken in this period by Bonaparte than his reestablishment of the Catholic Church and his recall of thousands of members of the old régime driven out of the country by the Revolution. It was an attempt to reconcile and restore the two most powerful



NAPOLÉON AS FIRST CONSUL



NAPOLEON BONAPARTE

From the painting by Delaroche.

with, the degree of his success is one of the wonders of statecraft. As time went on, however, he was subjected to more and more jealousy, criticism, and intrigue. And as he saw his power questioned his grasp tightened. He even began to employ the



KING OF ROME

From a painting by Sir Thomas Lawrence of the unfortunate little son of Napoleon and Marie Louise. His unhappy story is told by the French dramatist — Rostand, in the play "L'Aiglon."

enemies of the Revolution, the two that the first consul knew Europe would never cease to fight to restore to power. There was of course great opposition in radical and republican circles to both ventures.

EMPEROR OF THE FRENCH

What Napoleon aimed at was to fit together all the different elements that had made France, under a government that he should direct, and then to impose upon them all peace, industry, and loyalty. Considering the character and history of the elements he was working



LIEUTENANT OF ARTILLERY

From a painting of Napoleon by Greuze.

upshot of the attacks upon him and of his determination to impose his own will was that in 1804, when he was thirty-five years old, he had himself made emperor of the French. I think there is no doubt that Napoleon believed that this was the only method by which he could make the position of France in Europe impregnable; but that he was willing to play the emperor there is no doubt. The dream of a throne where he should rule—for the welfare and happiness of

everybody concerned, no doubt, but rule—brilliantly and absolutely—had never left his mind since boyhood—and now it was a fact accomplished!

The spectacle that followed is almost unbelievable. Napoleon with perfect seriousness set about to train himself, his lovable, but vain and unprincipled empress, Josephine, his selfish and vulgar family, his train of rough intimates of the battlefield, to the etiquette, ceremonies, and dignity of a court. He worked with the same energy, attention to details, and with the same insistence on complete obedience as when directing a campaign. The Napoleonic court achieved real brilliance and dignity; but to those born to the purple it was always an upstart's court. That it was far and away more moral, economic, and orderly, as well as more serviceable to France, counted for little with those of the old régime.

NAPOLÉON THE CONQUEROR

The year after Napoleon was crowned emperor of the French (1804) he had himself crowned king of Italy. The territory he now governed included not only these two countries, but several Germanic states. It was an enormous power, and the old kingdoms of Europe, England, Austria, and Russia looked on in dismay. It was not only his power, backed as

it was by his genius, but it was the ideas he was spreading. Everywhere he went he put his new code of laws into force, and preached, even if he did not always practise, personal liberty, equality before the law, religious tolerance,—ideas that many of his enemies feared more than they did armies.



NAPOLÉON AND QUEEN LOUISE OF PRUSSIA AT TILSIT



NAPOLÉON'S FAREWELL TO JOSEPHINE

For reasons of state Napoleon divorced the Empress Josephine to marry Marie Louise, the daughter of the emperor of Austria. His last words to the woman who loved him were: "My destiny and France demand it!"

A coalition against him was inevitable, and in 1805 he took the field again. The campaigns that followed closely in the next four years include some of his most interesting military feats, —the battle of Austerlitz, of which he was proudest himself; the campaign of Jena, by which he humbled Prussia, increased French territory largely, and won the czar of Russia as an ally; the war on Spain, which ended in his own deserved defeat (Napoleon at St. Helena characterized his attack on Spain as "unjust," "cynical," "villainous"); the campaign of Wagram, which finally humbled his persistent enemy Austria.

At the end of these four years Napoleon was himself the practical master of Europe; the only nation not recognizing his power being England, which was at least temporarily quiet. He had created an empire; but

what was he to do with it? He had no heir. To provide for one he carried out a plan long considered,—he divorced Empress Josephine and married again. The new empress was the daughter of the old and now humbled enemy of France, the emperor of Austria. Napoleon apparently believed that on the birth of an heir France would accept him fully, and that Europe would cease to fear and resent his power. He was wrong. He had stripped too many of wealth and position, outraged too many social and religious conventions, set in motion too many ideas hostile to those that Europe as a whole lived by. His demands on subjects



NAPOLEON BONAPARTE

From a portrait of the Emperor painted by Paul Delaroche.

and allies were too heavy, and particularly the one that he had most at heart,—that no continental nation should allow a dollar's worth of England's goods to cross its borders. His punishment of those who displeased him and disobeyed his orders was too severe. A revolt against his monstrous assumption was inevitable.

THE SETTING STAR

It was with his ally, Russia, that the first break came. That Napoleon was startled by the idea of war with Alexander and sought to prevent it, is certain; but Alexander refused to yield to his demand that the embargo against English goods be enforced. The embargo he had set down as the "fundamental law of the Empire." There was nothing to do but settle it by arms, and in the summer of 1812, with an army of over half a million men, he began a reluctant and hesitating march against Russia. It was a campaign of terrible disasters. The Russians retreated before him, letting cold and hunger do the work of battles. So effectively did they work that the French army was practically destroyed. The Russian campaign is one of the most appalling in history. It was but the beginning of his overthrow. Alexander raised the cry "Deliver Europe!" Stein and other liberal minds rallied the youth of the



THE BATTLE OF WATERLOO



LONGWOOD

Napoleon's residence
during his captivity
at St. Helena.



AN EXILE'S GRAVE

The spot where Napoleon was buried in May,
1821. His body was removed to Paris in 1840.

German states into a league, pledged to fight for national freedom. His allies and dependences began to demand the return of lost territories as a price of loyalty. France revolted at the prospects of continued bloodshed. The campaigns thrust upon him by all these forces were fought; but frequently without his old genius.

It was June of 1812 when Napoleon began the Russian campaign. Twenty-one months later Paris capitulated to his allied enemies, and a few weeks later he had lost the greatest empire modern Europe had seen gathered under one man, and was an exile in the little island of Elba.

WATERLOO AND ST. HELENA

His dramatic escape from Elba; the scurry out of France at news of his arrival of all who had opposed him, leaving the coast practically clear for him; the rally of the army and people to him; the immediate attack upon him by the allied powers of Europe; his defeat at Waterloo and speedy exile to St. Helena,—these make perhaps the most dramatic succession of events in all history, and it was not he who lost by the record of them, though it ended in his captivity. Napoleon a prisoner on an island six hundred miles from land was Napoleon still. He was there because of his conquerors' fear of him. No greater tribute to one man's power was ever paid than that of Europe when under English leadership she consented to confine Napoleon Bonaparte on the island of St. Helena. It was all that was needed to impress him forever on the world as one of heroic mold.

SUPPLEMENTARY READING.—“Short Life of Napoleon Bonaparte,” Ida M. Tarbell; “The First Napoleon,” John C. Ropes; “Napoleon Bonaparte, First Campaign,” H. H. Sargent; “Life of Napoleon,” Las Casas; “Napoleon, the Last Phase,” Lord Rosebery; “Letters and Papers of Napoleon,” “Napoleana,” Frédéric Masson.

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Volume I

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ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

The present number of The Mentor appears in a new cover garb. It is not to set forth the glory of the First Emperor of France that we clothe the number devoted to Napoleon in royal red and gold. The subject and the enrichment of cover come together by mere coincidence.

★ ★ ★

We have chosen this cover after a number of experiments. It has not been an easy matter to settle. The Mentor, as we have stated more than once, is not simply a magazine. It does not call for the usual magazine cover treatment. What we have always wanted and have always sought for from the beginning has been a cover that would express, in the features of its design, the quality of the publication. In the endeavor to make clear by dignified design the educational value and importance of The Mentor, the tendency would be to lead on to academic severity—and that we desire least of all. On the other hand, it would be manifestly inappropriate to wear a coat of many colors. The position of The Mentor in the field of publication is peculiar—its interest unique. How best could its character be expressed in decorative design?

★ ★ ★

We believe that Mr. Edwards has given us in the present cover a fitting expression of the character of The Mentor. It is unusual in its lines—that is, for a periodical. It has the quality of a fine book cover de-

sign—at least so we think. It will, we believe, invite readers of taste and intelligence to look inside The Mentor, and as experience has taught us, an introduction to The Mentor usually leads on to continued acquaintance.

★ ★ ★

We want The Mentor to be regarded as a companion. It has often been said that books are friends. We give you in The Mentor the good things out of many books, and in a form that is easy to read and that taxes you little for time. A library is a valuable thing to have—if you know how to use it. But there are not many people who know how to use a library. If you are one of those who don't know, it would certainly be worth your while to have a friend who could take from a large library just what you want to know and give it to you in a pleasant way. The Mentor can be such a friend to you.

★ ★ ★

And since the word "library" has been used, let us follow that just a bit further. The Mentor may well become *yourself* in library form. Does that statement seem odd? Then let us put it this way: The Mentor is a cumulative library for you, each day, each week—a library that grows and develops as you grow and develop—a library that has in it just the things that you want to know and ought to know—and nothing else. Day by day and week by week you add with each number of The Mentor something to your mental growth. You add it as you add to your stature—by healthy development; and the knowledge that you acquire in this natural, agreeable way becomes a permanent possession. You gather weekly what you want to know, and you have it in an attractive, convenient form. It becomes thus, in every sense, *your* library, containing the varied things that you know. And you have its information and its beautiful pictures always ready to hand to refer to and to refresh your mind.

★ ★ ★

So in time your assembled numbers of The Mentor will represent in printed and pictorial form the fullness of your own knowledge.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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| No. 1. BEAUTIFUL CHILDREN IN ART | No. 21. AMERICAN SEA PAINTERS |
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ANGELS IN ART

Angel in St. Peter's, Melozzo da Forli; Angel Choir, Benozzo Gozzoli; Angels, Leonardo da Vinci; Playing Angel, Bellini; Angel Playing Lute, Carpaccio; St. Michael, Perugino.

By J. C. VAN DYKE, Professor of the History of Art, Rutgers College.

NUMBERS TO FOLLOW

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| Nov. 24. FAMOUS COMPOSERS. Chopin, Mendelssohn, Schubert, Schumann, Liszt, Brahms.
<i>By Henry T. Finck, Author and Music Critic.</i> | Declaration of Independence, Capture of Vincennes.
<i>By Albert Bushnell Hart, Professor of Government, Harvard University.</i> |
| Dec. 1. EGYPT, THE LAND OF MYSTERY
Pyramids, Sphinx, Luxor, Alexandria, Karnak, Thebes.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> | Dec. 15. FAMOUS ENGLISH POETS
Byron, Shelley, Keats, Wordsworth, Tennyson, Browning.
<i>By Hamilton W. Mabie, Author and Critic.</i> |
| Dec. 8. THE REVOLUTION
Attack on Charlestown, Bunker Hill, Surrender at Yorktown, Bonhomme Richard, | Dec. 22. MAKERS OF AMERICAN ART
J. S. Copley, Washington Allston, Rembrandt Peale, Gilbert Stuart, John Trumbull, Benjamin West.
<i>By J. T. Willing, Author.</i> |

The Plan

THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. The information is imparted by interesting reading matter, prepared under the direction of leading authors, and by beautiful pictures, produced by the most highly perfected modern processes.

¶ The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

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NOVEMBER 10, 1913



THE MEDITERRANEAN

BY

DWIGHT L. ELMENDORF

Lecturer and Traveler

ALGIERS · THE RIVIERA · MONTE CARLO
NICE · GENOA · NAPLES

ACROSS the straits from Gibraltar is another and very different world. Start with Tangier (tahn-jeer') and wander along the Barbary coast, and you will find yourself in such contrasting conditions, and in a civilization so different from those north of you in Spain and in France, that it will be hard for you to believe that you are separated from those countries by distances varying from the narrow straits of Gibraltar to a mere matter of two or three hundred miles.

You will seem to have been transported to the other side of the world. No traveler can find greater variety in scene and life, in language and habit, in climate and condition, than he gets in the course of a full Mediterranean tour. Few travelers make the whole circuit of the Mediterranean. This great inland sea is usually visited only in parts, and while the traveler is in transit from one point to another. There is no general description that can apply to the whole of this interesting body of water. On every shore there is something that is new and different, and somewhere on these shores there is something to delight each one. If scenery is desired, the French and Italian Riviera (ree-vee-ay'-rah) will draw one irresistibly. A life full of gaiety will hold him there. If historic associations interest him, he will turn naturally to the shores of Italy and Greece, and he will spend months pleasantly in the Adriatic or Ægean Sea. There is in those countries an endless amount to learn and a wealth of natural beauty. When you have cruised through the Ægean (ee-jee'-an), visit the coast of Greece, and of Asia Minor. There you will know the



ALGIERS

A street scene in Algiers near the mosque.



ALGIERS

A scene near the busy market.

feelings that stirred Lord Byron when he wrote:

“Fair clime! where every season
smiles
Benignant o’er those blessed isles,
Which seen from far Colonna’s
height,
Make glad the heart that hails
the sight,
And lend to loneliness, delight.”

The Mediterranean has been the arena of the world’s history for several thousand years.

THE MEDITERRANEAN TRIP

As your eye traces the coast line on the map and you note the countries whose shores are washed by the Mediterranean, you realize what a trip throughout that sea must mean in instruction as well as in delights of travel. Besides the countries I have named, there are Turkey, Asia Minor, Palestine, and Egypt, to say nothing of the great stretch on the African coast. The shore line is so extended, and the life and customs at different points vary so, that we think of the Mediterranean as not one thing, but many things. What is usually called a “Mediterranean

trip” rarely comprises more than ten or fifteen points. With limited time, the traveler naturally selects the points of which he has heard most.

ALGIERS

A Mediterranean trip to many travelers means Algiers (al-jeerz’), as far as the African coast is concerned, and the Riviera, with all the points on that beautiful north shore line. Then they must see Naples, of course, and after passing down the Italian coast they are likely to go straight on to Egypt. After passing through the straits of Gibraltar the attention of the traveler is soon centered on Algiers.

From the entrance to the harbor Algiers appears like a white diamond set in a circle of emeralds. The town consists of two parts, the French and the Arab quarters. To the visitor from the west Algiers is most interesting; for there he meets characters of all kinds, European peoples mixing with those of North Africa.

The French quarters show that the Frenchman, when compelled to live in another country, takes a bit of Paris with him; for there is found the typical French café, with its little tables on the sidewalk, contrasting with the Arab café where natives, in their picturesque white costumes, sit and sip their coffee and gossip with wild gesticulation. Even in its African population Algiers is oddly mixed. Each tribe has its own peculiar costume, the marketplace often looking like a stage of a comic opera, only much more artistic and natural.

The government house, and in fact all the buildings except those in the French quarters, are Moorish in design and generally whitewashed, so that they masquerade as glittering white marble. The town is beautifully situated, and is surrounded by a very interesting country filled with relics of Punic War times, and ruins of structures of even a more remote period. Near Algiers is the building called the "tomb of the Christian woman." This is really the tomb of Juba II, who married Cleopatra Selene (se-lee'-nee), daughter of the celebrated



MOSQUÉE DE LA PÊCHERIE, ALGIERS

The "Mosque of the Fishery" was erected by Turkish architects in 1660. It is a cruciform building, with a large central dome painted inside, and a square minaret, now a clock tower.



TOMBEAU DE LA CHRÉTIENNE

This large tomb near Algiers, 108 feet high, was built as a tomb for Juba II and his family. It serves as a landmark for sailors. Its present name is derived from the cruciform moldings of the door panels.



A STREET SCENE IN ALGIERS

Showing three different styles of costume.

T H E M E D I T E R R A N E A N

Cleopatra and of Marc Antony. Juba II had a son, Ptolemy, and a daughter, Drusilla, who was the wife of Felix, procurator of Judea, who, it will be remembered, said to Saint Paul, "Go thy way for this time when I have a convenient season, I will call for thee" (Acts xxiv, 25).

All the coast about Algiers is filled with just such interesting relics of Biblical times. Perfect French roads now make it possible to reach the most interesting places by carriage or motorcar.

THE RIVIERA

Across the Mediterranean is a stretch of shore that no traveler in Europe should miss. It is called "The Riviera," and it extends from Cannes



LOOKING TOWARD MENTONE

Mentone belonged to Monaco until 1861. It is beautifully situated on the Golfe de la Paix, consisting of two bays separated by a rocky promontory.

(kahn) to Ventimiglia (ven-tee-meel'-yah), thence to Spezia (spet'-see-ah), beyond Genoa (jen'-o-ah); the former section French, the latter Italian. From one end to the other is a chain of health resorts, some most fashionable, others the very opposite; the latter on that account more desirable to those who wish peace and quiet. Even in the most retired spots, however, there is no escape from the honk-honk of the motorcars; for Riviera highways are the favorite touring roads of southern Europe.

Beginning at Cannes, the necklace of the sea contains such jewels as Antibes (ong-teeb'), Nice (nees), Villefranche-sur-Mer (veel-frongsh-soor-mare'), Beaulieu (bo-lee-eh'), Monaco (mon'-ah-ko), Monte Carlo, and Mentone (men-to'-ne). These are followed by the Italian section, —Ventimiglia, Bordighera (bor-dee-gay'-rah), Ospedaletti, San Remo (ray'-mo), Alassio (ah-lahs'-see-o), Savona (sah-vo'-nah), Pegli (pel'-yee), and Genoa. This section is called the Riviera di Ponente (po-nen'-the), followed by Riviera di Levante (le-vahn'-te) to the east of Genoa, —Nervi (ner'-vee), Recco (rek'-ko), Santa Margherita Ligure (lih-goor'-eh), Rapallo (rah-pahl'-lo), Sestri Levante, and Spezia.

The French section is more fully developed, and therefore more comfortable and fashionable. The Italian section, while beautiful, leaves much to be desired by the ordinary tourist.

There nestles in the southeast corner of France a tiny little principality called Monaco, the most remarkable place of its kind in the world.

MONTE CARLO

It is only about a half-square mile in area, and contains fifteen thousand inhabitants. Strange as it may seem, there are no taxes there, as the Société des Bains de Mer, which is simply a name for the society or company that runs the Casino gambling tables at Monte Carlo, pays the tribute. From the millions of francs paid by this society to the Prince of Monaco and his government every year, the natural inference is that most of the visitors to Monte Carlo get nothing except experience.

The Casino building is very theatrical in style, built expressly for its purpose, and superbly placed on a promontory overlooking the sea and town. It is surrounded by beautiful gardens, carefully kept. In fact, the whole place is a delight to the eye and the most beautiful spot on the Riviera. It is attractive enough to detain one for days, even if the great magnet, the Casino, was not there. On account of the gaming, the whole district is filled with characters that one had rather not meet except in the Casino, where perfect order is assured by the presence of numerous detectives, ready to check disorder when it threatens, or to notify



MONTE CARLO
The front of the Casino.



MONACO

The palace of the Prince of Monaco, and in the background the "Tête de Chien" or "Dog's Head Mountain."

politely anyone of suicidal tendency to leave the Casino and the principality. There is no place in the world where arrangements are so well planned to satisfy the desire of human beings to get something for nothing. And it is not simply a gaming place. The spectacle of Monte Carlo has a great fascination even for those who never play at the tables, everything is so beautiful, so orderly,

**THE CASINO,
MONTE CARLO**

One of the beautiful gaming rooms, the "Salle du Trente-Quarante."



and so well kept. Many who visit there prefer, however, to stop at Mentone, which is but a few minutes distant by trolley or motorcar.

NICE

The Nicæa (ny-see'-a) of ancient times, founded by Massilians in the fifth century B. C., Nice is the birthplace of Masséna (mah-say-nah') and Garibaldi, (gah-ree-bahl'-dee). Sheltered by the Maritime Alps, and because of the great limestone cliffs along shore, which absorb the heat rays of the sun, the temperature is so modified that flowers bloom the year round. Nice and its near neighbors have become a famous resort for invalids, especially of the English, who flee to this part of the world to escape their own disagreeable winter. In summer the temperature is fifteen to twenty degrees lower than Paris. The best view of the town is obtained from Castle Hill, overlooking the shore of the Promenade des Anglais, constructed by the English in 1822, in order to give work to the unemployed. One of the secrets of the great success of Nice as a resort is the great variety of entertainment offered by the clever Frenchmen. Fine hotels, theaters, casinos, promenades, and roads (the best in the world), especially the Petite and the Grand Corniche (kor-neesh'), together with a superb climate, are quite enough to attract people from all parts of the world. The business part of the town is a miniature Paris. Fine avenues, lined with shops filled with all kinds of attractive things, inveigle the



**THE CASINO,
MONTE CARLO**

*The richly decorated
"Salon de
Conversation."*

tourist into extravagant expenditure; while casinos and gambling places relieve the venturesome of their spare cash most politely.

GENOA

From being a republic and a great naval power in the Middle Ages, and as such a rival of Venice, Genoa has come to be now a city of great enterprise and activity. It stands next to Marseilles (mahr-saylz') in importance as a seaport. It is advantageously situated, the Gulf of Genoa affording an attractive harbor, and the slopes of the Ligurian hills at the back offering many spots of advantage for the display of the city's beautiful buildings.

The city is finely constructed. As you enter the harbor you find just before you that part of the lower town that is on the level of the water. Beyond that and up the hillslopes beautiful structures have assembled themselves on the different levels of a great natural theater, as if to watch your coming and to greet you on your arrival.

On landing at the pier the traveler quickly finds himself in the attractive Palazzo Doria, named after Andrea Doria, (do'-ree-ah) the famous admiral of Charles V. It is well for the visitor, especially if an American, to take this course, following up the Via Doria to the square in front of the railway station; for there, surrounded by flowers and palms, stands a fine monument of Christopher Columbus; who, it will be remembered, was a native of the city. Genoa is full of stirring activity.



NICE

The town and the promenade from Castle Hill.

If you have gone there from some of the quieter towns along the Riviera, you will feel a change in spirit. You are inclined to move a little faster. Things are happening all the time. There is much to be seen, and all that you see tells a story of years of vigorous, successful civic life. The most notable physical features of Genoa are its fine medieval churches and its many splendid sixteenth century palaces.

Follow up the Via Garibaldi, a magnificent street with many beautiful palaces on both sides. To vary the impressions of fine architectural display take a ride in the tramway up to San Nicolo (nee-ko-lo') and Castellaccio (cahs-tel-ah'-cho), where you will find yourself over a thousand feet high, and commanding a superb view of the Bisagno (bih-sahn'-yo) Valley and the Campo Santo (kahm'-po sahn'-to) below you. The cemetery called Campo Santo is one of the most interesting features of Genoa. It is beautifully situated, and is filled with remarkable monuments, some of them executed by the leading sculptors of Italy. In the burial spots of the Genoese, as well as in the homes where they live, there is much of luxury and elegance. In its business activities, its social life, its climate, and its customs, Genoa is attractive, and holds the visitor there for sometime content.

NAPLES

On the most beautiful site in Europe stands Naples, the Neapolis of the Athenian colonists. After the Romans conquered it, it still retained Greek culture and institutions. It became the favorite summer resort of the Romans,



NICE

Nice is a superb winter resort. In the summer it is less frequented.

and the delight of the poets Horace, Ovid, and Virgil. It was when living in Naples that Virgil wrote his famous verses on agriculture, the "Georgics." After many vicissitudes Roger de Hauteville formed the kingdom of Naples in 1130.

Medieval Naples is traceable in its walls and great gates. The Porta Capuana is one of the best preserved.

After the young Conradin (kon'-rah-deen), the last of the Norman dynasty



GENOA

Houses in the old town near the port. The old town is a network of narrow and steep streets; but the newer quarters have broad and straight thoroughfares.



THE RAILWAY STATION, GENOA



CAMPO SANTO, GENOA

This cemetery was laid out by Resasco in 1844-51. The central point is a rotunda, with a dome borne by columns of black marble.

in Naples, was executed, the country was ruled by the house of Anjou (English, an'-jo; French, ong-zho'), then by the French (Louis XII), and then by Ferdinand of Spain. Don Carlos improved the city and surrounding country. In 1806 the city was invaded by Napoleon, who established his government there for a short time. The Bourbon (boor-bong') rule came to an end in 1860, when Frances II was dethroned by Garibaldi. From the time it was founded till the present day poor Naples has been so torn to pieces by the many nations contesting for it

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that there is but little left of its ancient beauty or grandeur, and it now depends upon its wonderful situation, which, with the beautiful places about it, holds the visitor enchanted.

THE BEAUTY OF NAPLES

There are travelers of years of experience who have declared that the site and surroundings of Naples are not excelled in beauty anywhere in the world. You enter the Bay of Naples with the island of Ischia

(es'-kee-ah) on one side and on the other the island of Capri (kah'-pree). Immediately before you lies Naples, stretching out from the water's edge up the hills beyond; the second largest city in Italy, with a population of over five hundred thousand. Back of it and to the southeast is Vesuvius. History has taught us to look with feelings of respect and awe upon that smoke-crowned cone. On the shore, to the south, Herculaneum (her-kew-lay'-nee-um) and Pompeii (pom-pay'-yee) are to be seen, and as the coast curves out to the peninsula you come to Sorrento (sore-ren'-to) and the road along the mountainside that takes



NAPLES

The market street in the old quarter.



PORTA CAPUANA, NAPLES

Capua Gate, one of the finest of Renaissance gateways, was built by the Florentine Giuliano da Maiano, with sculptures by Giovanni da Nola.

you on a scenic tour of matchless beauty, including Amalfi (ah-mahl'-fee), Vietri (vec-ay'-tree), and Salerno (sah-ler'-no).

The interest in Naples is not only scenic, but historic. It is not the achievements of monarchs nor the monuments of artists that attract you. In such matters Naples is poorer than other towns in Italy. But the relics rescued from the explorations in Herculaneum and

T H E M E D I T E R R A N E A N

Pompeii afford an interest that is unique and compelling—an interest, too, that is continually growing, for new discoveries are being made from time to time.

Many are the scenic trips to be taken from Naples. It is a point of departure for pleasure tourists in almost every direction. The ascent of Mount Vesuvius is interesting; but that is the interest of curiosity. Where visitors find the greatest happiness is in the trips to outlying points, especially to the peninsula of Sorrento, to the island of Capri, and to Amalfi and Ravello. It is at these points that we find the greatest beauty of the Mediterranean. It seems indeed as if the great inland sea and mankind had joined there to make a pleasure ground beyond compare.

It is in and about Naples that the traveler will care to linger longest. There is so much to be seen there—and, when satisfied with pleasure jaunts and scenic trips, there is a serenity of life in Naples, and a soft, sunny climate that, to repeat Byron's words, "lend to loneliness delight." One friend of mine prolonged a trip, planned for a week, until it filled out twelve months. There is much to interest and delight one in all the seaport towns of the Mediterranean. After all has been said of its varied shores, however, one is apt to conclude by giving the palm of distinction in beauty and interest to Algiers, to Monte Carlo, and to Naples with its environs.



NAPLES FROM THE BAY

SUPPLEMENTARY READING—"Mediterranean Winter Resorts," E. Reynolds-Ball; "Algeria and Tunis," Frances E. Nesbitt; "The Barbary Coast," H. M. Field; "The Garden of Allah," R. S. Hichens; "Servitude," Irene Osgood; Burckhardt's "Cicerone," translated by Mrs. A. H. Clough; "Afloat and Ashore on the Mediterranean," Lee Meriwether; "Mediterranean Trip," N. Brooks; "Italian Cities," E. H. and E. W. Blashfield.

THE MENTOR

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ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER

Editorial

The Mentor has reached the farm. We have heard of its work in cities and towns and small settlements. We have had assurance of its acceptance by professional men, business men, educators, reading societies, and of the place it has assumed in the home. We have been waiting to hear from the farm—and wanting to hear, for it seems to us that a plan that carries information in a popular and interesting way to the public must be a welcome visitor week by week to any intelligent farm family.

★ ★ ★

And now comes the first voice from the farm, and it is in its way the finest, freshest, and cheeriest message that we have had. It is so full of simon-pure human notes that we are going to give it to the readers of The Mentor in full. We are sure it will interest all of our readers as much as it gratifies us:

“The Mentor Association, Inc., New York City.

Dear Sirs: Thank you so much for your offer for becoming a charter member. I think The Mentor is splendid and I desire most keenly to accept, but alas, I am poor. My husband and I are young and struggling farmers. We are in a way of becoming comfortably situated, but at present, though we own quite a bunch of stock, implements, some property, etc., we really have little actual cash, and have to plan with economy and care to make every

penny count. The grain in the bins means money, but must pay for labor and other expenses until another crop is harvested next year. The cream from the cows pays for food and clothing and incidentals.

★ ★ ★

“I have decided to save my dimes for The Mentor, and to forego a renewal of one of my magazines. My husband spends some of his dimes for tobacco; I will save mine for The Mentor, even if it takes fifty, and share my joy with him. When I read the list of previous numbers, I longed for a complete set; but I am of a cheerful disposition, so am consoling myself in thinking *I will* some time have some of them. Best wishes to you in your great plan, and many thanks also for the two blue coupons for my friends.”

★ ★ ★

We have always claimed for The Mentor a “wide human reach.” Surely it must have it when a single number can bring a message like this back to us from a far western farm.

★ ★ ★

And now a word about the blue coupons. They are Mentor Presentation Coupons, and they have been prepared for the use of members of The Mentor Association. We believe that every member of The Mentor Association has many friends who would be delighted to know The Mentor, and to become acquainted with the advantages which the Association affords. In this busy work-a-day world people are often too busy to pass on a good thing to their friends. Sometimes it is not because they are too busy; it is simply because there is no convenient way of passing on the information. Some of our readers have told us that if we would supply them with convenient material for making The Mentor known to others it would be appreciated and used.

★ ★ ★

So we have prepared the blue coupon specially with the thought of interesting your friends. Send to us for some of these coupons. They will enable you to place free copies of The Mentor with friends that you think will appreciate them. You enjoy The Mentor. Give your friends a chance to enjoy it too.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

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|--|---|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 21. AMERICAN SEA PAINTERS |
| 2. MAKERS OF AMERICAN POETRY | 22. STORY OF AMERICA IN PICTURES:
THE EXPLORERS |
| 3. WASHINGTON, THE CAPITAL | 23. SPORTING VACATIONS |
| 4. BEAUTIFUL WOMEN IN ART | 24. SWITZERLAND: THE LAND OF
SCENIC SPLENDORS |
| 5. ROMANTIC IRELAND | 25. AMERICAN NOVELISTS |
| 6. MASTERS OF MUSIC | 26. AMERICAN LANDSCAPE PAINTERS |
| 7. NATURAL WONDERS OF AMERICA | 27. VENICE, THE ISLAND CITY |
| 8. PICTURES WE LOVE TO LIVE WITH | 28. THE WIFE IN ART |
| 9. THE CONQUEST OF THE PEAKS | 29. GREAT AMERICAN INVENTORS |
| 10. SCOTLAND, THE LAND OF SONG AND
SCENERY | 30. FURNITURE AND ITS MAKERS |
| 11. CHERUBS IN ART | 31. SPAIN AND GIBRALTAR |
| 12. STATUES WITH A STORY | 32. HISTORIC SPOTS OF AMERICA |
| 13. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS | 33. BEAUTIFUL BUILDINGS OF THE
WORLD |
| 14. LONDON | 34. GAME BIRDS OF AMERICA |
| 15. THE STORY OF PANAMA | 35. STORY OF AMERICA IN PICTURES:
THE CONTEST FOR NORTH
AMERICA |
| 16. AMERICAN BIRDS OF BEAUTY | 36. FAMOUS AMERICAN SCULPTORS |
| 17. DUTCH MASTERPIECES | 37. THE CONQUEST OF THE POLES |
| 18. PARIS, THE INCOMPARABLE | 38. THE MEDITERRANEAN |
| 19. FLOWERS OF DECORATION | |
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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

ANGELS IN ART

Angel in St. Peter's, Melozzo da Forlì; Angel Choir, Benozzo Gozzoli; Angels, Leonardo da Vinci; Playing Angel, Bellini; Angel Playing Lute, Carpaccio; St. Michael, Perugino.

By J. C. VAN DYKE, Professor of the History of Art, Rutgers College.

NUMBERS TO FOLLOW

- | | |
|---|---|
| Nov. 24. FAMOUS COMPOSERS. Chopin, Mendelssohn, Schubert, Schumann, Liszt, Brahms.
<i>By Henry T. Finck, Author and Music Critic.</i> | Declaration of Independence, Capture of Vincennes.
<i>By Albert Bushnell Hart, Professor of Government, Harvard University.</i> |
| Dec. 1. EGYPT, THE LAND OF MYSTERY
Pyramids, Sphinx, Luxor, Alexandria, Karnak, Thebes.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> | Dec. 15. FAMOUS ENGLISH POETS
Byron, Shelley, Keats, Wordsworth, Tennyson, Browning.
<i>By Hamilton W. Mabie, Author and Critic.</i> |
| Dec. 8. THE REVOLUTION
Attack on Charlestown, Bunker Hill, Surrender at Yorktown, Bonhomme Richard, | Dec. 22. MAKERS OF AMERICAN ART
J. S. Copley, Washington Allston, Rembrandt Peale, Gilbert Stuart, John Trumbull, Benjamin West.
<i>By J. T. Willing, Author.</i> |

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THE
MENTOR

ANGELS
IN ART

DEPARTMENT
OF FINE ARTS

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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

ANGELS IN ART

By JOHN C. VAN DYKE

Professor of the History of Art, Rutgers College



THE MENTOR

NOVEMBER 17, 1913



DEPARTMENT
OF FINE ARTS



MENTOR GRAVURES

ANGEL WITH VIOLIN . . . Melozzo da Forlì
ANGEL CHOIR Benozzo Gozzoli
ANGEL OF ANNUNCIATION . . Burne-Jones

MADONNA AND CHILD WITH ANGELS Bellini
ANGEL WITH LUTE Carpaccio
SAINT MICHAEL Perugino

P“PAINT an angel!” exclaimed Courbet (kooor-bay’) the realist to a pupil who one day asked him how it should be done. “When did you ever see an angel?” The abashed pupil had to admit that he had never had the good fortune to see one. “Very well, then, you had better paint the portrait of your grandfather, whom you see every day.” The advice to keep his head out of the clouds while his feet were on earth may have been needed by the pupil; but nevertheless angels have been painted time out of mind, and even such pronounced realists as Courbet and Manet (mah-nay’) have painted them. And they saw them, too; that is, they saw the pretty-faced models they turned into angels by adding enlarged pigeon wings to their shoulder blades. But they were not very spiritual angels. Realism rather scorns things spiritual, and besides religious feeling and sentiment in art passed out several centuries before the coming of the modern realists.

The early men—the Fra Angelicos, the Benozzos (ben-ots-o), the Filippinos, of the fifteenth century—believed in the Biblical scenes they painted, and sometimes stated their belief in letters of gold at the bottom of their pictures. They saw things with the eye of faith,—saw Madonnas, saints, and angels in visions, and painted them, as the evangelists wrote, by the aid of inspiration. Perhaps it was their belief, their intense feeling, that gave the fine religious sentiment to the work of these early men. Yet they did not invent or discover the angel in art. It had a more mate-

rial and commonplace origin than in medieval belief and religious fervor.

WINGED FIGURES IN ANCIENT ART

There were winged figures in Egyptian, Chaldean, and Assyrian art, deities of the air, goddesses of the cloud and the heavens. The Hittite and the Persian produced the winged Sphinx, and the Greek the winged Victory that flew above the advancing host and pointed the way to glory. This winged Victory of the Greeks probably suggested the Christian angel; though the immediate forerunner of the angel was found in the Cupid and Psyche of Roman art. The Christians, following the Romans, took over in their art much of the material of the old Roman world. They had to do this; for Christianity was without form in art, and the early Christians decried it as idolatrous. But later on there came a demand for telling the Bible stories in form and color, that people might see what they could not read. Then Christianity, answering the demand, took up Roman forms and gave them Christian significance. They took the Cupids of Roman art and turned them into Cherubs, and out of the winged Victories and Psyches they made ministering angels.

The pagan form was soon forgotten in the Christian spirit, and the angels of the Gothic and early Renaissance periods developed a new meaning, a new soul. What beautiful sentiment, what profound feeling, the early painters put into the angel of the Annunciation! What a world of pathos and sadness they gave the angel seated by the tomb of Christ! What gladness and joy to the angels of the Nativity standing near the Madonna or singing the *Gloria in Excelsis* in the upper sky! According to tradition, the angels know neither gladness nor sadness, neither wrath nor pity. They are heavenly messengers obeying the mandates of the Most High, without emotion or feeling of any kind. But the old masters of Italy did not so regard them. They gave them human characteristics, made them emotional and sympathetic, painted them in robes of blue, of red, of gold, of white, and gave them faces and forms that were human, it is true, but as near divine as earthly thought could render them.



PERUGINO: BAPTISM OF CHRIST (detail)



PERUGINO: CHERUB
HEAD (detail)

CHERUBIM AND SERAPHIM

The red-robed angels (they were painted red of face as well as of robe) were the Seraphim, the angels of love, and nearest to God. Often with the early painters only their heads were shown, with wings crossed in front of them, sometimes with four, six, or eight wings. The blue-robed angels were the Cherubim, the angels of knowledge, and they too were shown in their heads only, with many crossed wings. They appeared in groups and halos surrounding the presence of the Father, the Son, or the Virgin. The cherubs or *putti* of later Italian art, so frequently seen with the Madonna and Child, are the artistic descendants of the Seraphim and Cherubim. They are seen in the large aureoles of light that surround the Madonna; for instance, in Raphael's "Sistine Madonna" and Titian's "Assumption of the Virgin." They recede into the background or come forward in clouds as the countless hosts of heaven.

Frequently the Cherubs are given enlarged childlike or feminine forms with individual features, elongated wings, variegated colors. They are then shown hovering or standing or seated near the Madonna, and are usually playing on musical instruments—making music for the glory of the Madonna and Child. They are seen in the pictures of Bellini (bel-lee'-nee) and Carpaccio (kahr-pah'-cho) near the foot of the throne; with Melozzo da Forlì (for-lee') they soar in the air; with Duccio (doo'-cho) and Cimabue (chee-mah-boo'-ah) they stand about the throne, dressed in rich robes, singing, playing, or worshipping. Music and color were associated in the minds of the early Italians as though both were manifestations of sentiment in art. Especially was this true at Venice,—the one great color spot in Italian art.

MINISTERING
AND GUARDIAN
ANGELS

The angels that sang the *Gloria in Excelsis*, or knelt near at hand at the birth of Christ, were usually larger than the *putti*, girlish in form, and very beautiful of face.



DOMENICHO. MADONNA OF THE ROSARY (detail)

They were dressed sometimes in colors, as with Correggio (kor-red'-jo); sometimes in gold brocades of gorgeous pattern, as with the Vivarini (vee-vahr-ee'-nee); sometimes in white and blue, as with Piero della Francesca (frahn-ches'-kah). Again, they frequently had jeweled crowns or embossed halos or peacock-eyed wings. It was the idea of the old masters to make them decoratively beautiful as well as representative of purity and truth. And they carried out this idea still further in the faces, which were always of the most lovely types they could find or imagine. To us today these angel faces are perhaps the most attractive feature of this early church art of Italy.

The same kind of angels, but clothed usually in white, appeared to the Shepherds, attended the Holy Family in their flight into Egypt, stood by the river bank at the baptism of Christ, were with Him in the wilderness, in the garden, at the crucifixion, watched by the tomb, and rolled away the stone from the door. Others of the angelic host appeared at times to warn Abraham, to present a message to Saint Joachim, to guide Saint Peter out of his prison. They were all ministering spirits, but without specific names.

THE SEVEN ARCHANGELS

On the other hand, certain deeds to be done were given to



CORREGGIO; ANGEL GROUP (detail of fresco at Parma)



FRA BARTOLOMMEO; MADONNA ENTHRONED (detail)

certain angels who had definite names. These were the seven archangels. It was Michael, captain of the Hosts of Heaven, that overcame the Demon and drove him into the Bottomless Pit; it was Jophiel with the flaming sword that drove Adam and Eve out of Paradise; it was Zadkiel that stayed the hand of Abraham, and Chamuel that wrestled with Jacob. These were all archangels who appeared with their various symbols in Christian art. Uriel, guardian of the sun, is seen less



GUIDO RENI; ST. MICHAEL AND THE DEMON

frequently than the others; but Raphael, the chief guardian angel, is often seen in company with Tobit, and occasionally in the pictures of the Last Judgment with Michael, blowing the dread blast of the great resurrection.

But the angel Gabriel appears in art oftener than all the other angels put together. This is because he was the angel of the Annunciation and foretold the coming of Christ. He is seen a thousand times in Italian art, lilies in hand, kneeling and repeating the message to the Madonna. The theme was the most popular of all, and a thousand different types of beauty were created to impersonate Gabriel. Many of them are still existent, and some of them are the most lovely creations of the old masters.

ANGEL IDEALS OF THE OLD MASTERS

Of course the ideal of angelic beauty varied with each painter. Each chose for a model the fairest type he could find, and each differed from his fellow. Perhaps the most popular types of angels in the early Renaissance were painted by Melozzo da Forlì. A notable group of them was painted in a cupola of the Church of the Apostles in Rome. They were angels of the Ascension, and surrounded the rising figure of Christ. The fresco afterward became so damaged that it was taken down, and some of the angels were transferred to the Sacristy of St. Peter's, where they are now to be seen. Our reproduction shows a detail of one of them,—one with a fair face, abundant hair, a halo about the head made up of golden cubes of mosaic, and large expanded wings. The figure is seen



VEROCCHIO (School of) ARCH-ANGEL RAPHAEL (detail)



VERONESE; ANNUNCIATION (detail)

bow. All this is shrewdly worked out, and gives force and movement to the figure. The whole composition has nobility and loftiness about it, and is not a mere sweet-faced affair of the Carlo Dolci (dol'-chee) kind.

slightly foreshortened, and this, with the spread wings that seem really large enough to support an angel, gives the impression of flight, or at least a hovering movement. The wings are upraised, and seem to frame the beautiful head and its halo. This upward swing of the wings is counterbalanced by the downward sweep of the drapery from the waist line. Between the upward and the downward curves is a swirling cross line, made up by the shoulder, the arm, and the violin



BOTTICELLI; MADONNA, CHILD, AND ANGELS

TYPES OF BENOZZO AND LEONARDO DA VINCI

The angels of Benozzo Gozzoli (got'-so-lee) are of similar characters. They have not a particle of sweetness about them, and would never be called "pretty"; but what fine sentiment and decided individuality they have! They are part of a famous fresco in the Riccardi Palace at Florence, one of the finest and best preserved frescos in all Italy. The little chapel where they are had its walls entirely covered by Benozzo with a fresco representing the Adoration of the Kings. The gorgeous procession of the kings and their attendants (made up of portraits of the Medici and their friends, with Lorenzo the Magnificent riding as one of the kings) covers three walls of the chapel. The splendid cavalcade winds along,

and finally comes up to the fourth wall, where was once shown the Madonna and Child with Joseph. This group of the Holy Family has disappeared; but the band of worshiping angels is on the side wall, still intact. The angels are kneeling and standing amid flowers which one does not see at first because of the bright colors and the golden halos. What beautiful faces, naïve forms, and praying hands are here! This is sincerity in art, and true enough sentiment into the bargain. One will travel far before seeing its better.

A historic and even a sentimental interest attaches to Leonardo da Vinci's (lay-o-nahrd'-o dah vin'-chee) little angel in the Baptism of Christ by Andrea Verocchio (vay-rok'-kee-o). Vasari (vah-sah'-ree) recites the story of how Verocchio, when ill perhaps, told his pupil, the young Leonardo, to finish this picture by painting in the second angel, and that Leonardo did it so well that it was superior to the other parts of the picture. "Perceiving this, Andrea resolved never again to take pencil in hand; since Leonardo, though still so young, had acquitted himself better in the art than he had done." This is a pretty story, which has been pooh-poohed and denied by recent criticism, but without reason. The angel with the profile was certainly done by a different hand than the angel with the full face. It is different from any other part of the picture, and there is every reason to believe it done by Leonardo as Vasari states. The charm of the angel, the type, the graceful contours, the light and shade, all foreshadow the later work of Leonardo. What a lovely creation, not only in face and feature, but in serenity and fine feeling!

THE CHARMING ANGELS OF PERUGINO

Perugino (pay-roo-jee'-no) was in that same studio of Verocchio, a fellow pupil with Leonardo; but his angels are much weaker conceptions than Leonardo's. They are contemplative, full of wistful tenderness, lost in reverie; but they lack somewhat in mental grip. They make up for this, however, by a charming sentiment. The St. Michael, reproduced herewith,



BOTTICINI; MADONNA AND CHILD (detail of angels)

shows it. He is hardly the ideal captain-general of the heavenly host, able to wield the sword in the front ranks; but on the contrary is a slight, boyish figure, full of fancy, and lost in day dreams.

PERUGINO'S SAINT MICHAEL

In this picture he stands aloof from the figures about him, and, with his head inclined to one side, seems to be listening to the song of the angels in the upper air. The brown eyes are full of earnestness; but the round face and slight mouth have no set purpose other than to suggest sentiment

and symmetry. A very pretty type, no doubt; but not a strong one. A man of

power like Michelangelo could have very little sympathy with it. Indeed, he sneered at the pretty face and called Perugino a dolt and block-head in art. That was more than Perugino could bear, and, in a rage, he brought Michelangelo before the Council of Eight on a charge of slander. But it only resulted in a laugh at Perugino's expense. His action was perhaps foolish; but his pictures are not to be laughed at. They are excellent in color, and the pretty face that Michelangelo scorned became the early model for Perugino's great pupil, Raphael.



FRA ANGELICO: CORONATION (detail)



FRA ANGELICO: TRUMPET-BLOWING ANGEL

THE ANGELS OF FRA ANGELICO

In sweetness of type and depth of feeling, the angels of Fra Angelico are more profound than Perugino's. Besides, they seem to have more sincerity about them. The monk-painter in his cell saw visions of heavenly things, and as he saw, so he recorded in art. All his faces seem filled with divine tenderness. He painted only one face, one type. His pictures show men with beards and monks



FILIPPINO LIPPI; MADONNA AND
ST. BERNARD (detail of angels)

in cowls, and angels in flowing robes with bright wings; but there is always the same face, the same sentiment. His trumpet-blowing angels, of which there are countless copies in existence, are epitomes of this conception and sentiment. They have great purity and beauty. Fra Angelico was a man of pure thought to start with, and everything he touched reflected his purity.

TYPES OF FILIPPINO AND BOTTICELLI

Filippino and Botticelli came later than Fra Angelico, and the Florence of their day had begun to draw away from medieval traditions in art in favor of more learned technical accomplishment; yet one can hardly see any waning of sentiment in the work of these men. In fact, the sentiment of Filippino is often perilously near to sentimentality, so intense and earnest is the feeling of the man. His Madonna is always on the brink of tears, and his angels are in perfect sympathy with the Madonna. Botticelli is more of an intellectual force; but he too is saturated with

sentiment to a point of morbidity. His Madonnas have sad eyes, mouths that droop at the corners, hollow cheeks, and long, flowing hair. They bend before the Angel of the Annunciation like broken flowers, or agonize at the Crucifixion like lost souls. Their sentiment is intense. Nor does it vary much when Botticelli dealt with classic subjects. His Venus in her seashell, his Pallas, his Spring, all have some of the same morbidity, mingled with mystery, melancholy, tenderness, that we see in his angels surrounding the Madonna. This personal quality of the painter is very attractive, and has perhaps done more to make Botticelli popular than his fine qualities as a draftsman and a painter.



SEPPE; ANGEL OF ANNUNCIATION

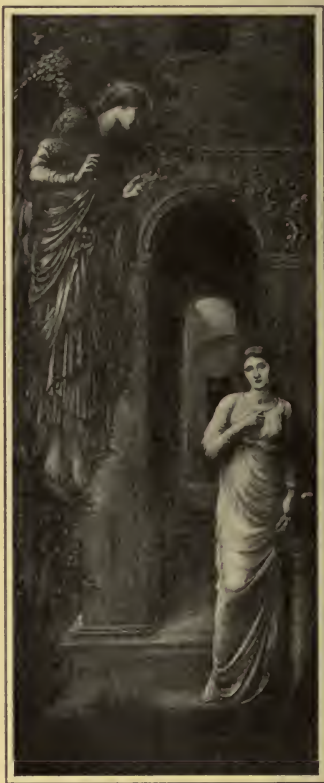
PRERAPHAELITE ANGELS

When the Preraphaelite movement started in England over half a century ago, with Rossetti, Holman-Hunt, and Millais as painters, and Ruskin for a prophet, it could think of no one better as a model to follow than Botticelli. The Botticelli look is quite apparent in the sad, rather unhealthy faces of Rossetti. This Rossetti influence was handed on to his pupil, Burne Jones. None of the Preraphaelite ardor was abated or its sentiment lessened with Burne-Jones. Indeed, he improved upon his master both technically and sentimentally. He was a much better draftsman and colorist than Rossetti, and presented the Preraphaelite idea with greater force and effect.

THE ANGELS OF BURNE-JONES

The Burne-Jones type had rounder, more inquiring eyes, thinner cheeks, a sadder mouth, a more willowy figure. It appears often in long, flowing hair, with swirling drapery, and dramatic action. At other times one sees it as a romantic type consumed by a fever of passionate sentiment. The Annunciation shown here-with is not a very good illustration of this. The Madonna has a dull stare in her eyes as though she was something of an invalid, and even the angel has a semi-malarious look. But the melancholy, the sadness, the morbidity, so apparent in Botticelli are also apparent here. The picture is a fine example of the painter's decorative sense. It has been put together with much skill. Notice the architecture, the passageway at back, the bas-reliefs, the repeated lines of the draperies in both the Madonna and the angel. One could almost wish it in stained glass, so beautifully would it fill an upright window.

Every painter of Botticelli's rank in Italy had a score or less of followers, and among them all there was never any dearth of sentimental Madonnas and pathetic angels. Florence held no monopoly of the subject.



BURNE-JONES: THE ANNUNCIATION



VEROCCHIO: BAPTISM (detail of Leonardo's Angel)

times out of ten, the painter's own wife? And how better could he depict the winged messengers of the sky than by painting them with the forms of those he loved here below? It is only a step across the world from heaven to earth, and is not love the band that unites them?

ANGELS OF BELLINI AND CARPACCIO

At Venice in the early days were Bellini and Carpaccio, who produced famous Madonnas and most lovable angels. They are different angels from those of Botticelli. In fact, they are little more than handsome children naïvely making music for the Madonna and Child. Their unconscious quality is captivating. How very childlike, in their pure faces, their golden hair, their round legs and fat little hands! The models were perhaps the painter's own children. Why not? Was not the Madonna, nine



MURILLO: GUARDIAN ANGEL

SUPPLEMENTARY READING.—"Sacred and Legendary Art," Jameson; "Life of Christ in Art," Farrar; "Christian Iconography," Didron; "Angels of God," Timpson; "Angels in Art," Clement.

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Editorial

We have just received the following letter from a reader of *The Mentor*: "I have examined with great care and profit a copy of *The Mentor* just received. There is only one suggestion that I can make towards its improvement, and that is that on the back of the photogravures there should be a pronunciation scheme for all foreign names. Not everyone who reads is able to pronounce properly the Spanish, French, or Italian; particularly is this true of names and places. The pronunciation might be put in brackets right after the names, or made a sort of marginal affair."

★ ★ ★

This is the kind of letter we like to get. The suggestion is a good one. We wrote at once to the writer, saying that pronunciation would be indicated wherever foreign names were used. We have done so in the text pages of *The Mentor*—our readers know that. We have not been doing it in the stories printed on the back of *The Mentor* gravures. There was no reason for not doing it. The indication of pronunciations should accompany foreign names wherever they are used. The writer of the above has done us a real service in calling attention to the matter. We wish that readers would write to us whenever they have a suggestion that they think would add to the value and usefulness of *The Mentor*.

★ ★ ★

Half knowledge on any subject is not of much use. The case of a college pro-

fessor comes to mind. He was very strong on what he called "completing a thought and finishing a fact." He said that as a man walked through life or looked through books he was constantly in an atmosphere of information—that facts were darting like meteors all about him. He said that the habit of mind of most people was slovenly. Such complete facts as come to their attention are perhaps absorbed. Half facts come along, and most people do not "follow them up to a finish." The habit of this professor was to carry a memorandum pad in his pocket, and whenever he would hear a statement or receive a *bit* of knowledge he would jot down a note and then, in some leisure moment, look the matter up in an authoritative reference book, thereby completing his information and, as he put it, "sewing it up good and tight" for future use.

★ ★ ★

The result is that that college professor knows what he knows thoroughly and accurately. He is never heard saying, as so many do when a subject is mentioned, "Oh, what about that. I have had bits of information concerning it from time to time. What does it mean?" The professor had looked up the matter when he got his first bit of information, and, as a result, he had digested the subject and in his way owned it.

★ ★ ★

We have planned *The Mentor* with the thought of giving members of the Association the essential information that they should have on different subjects. Everyone is not fortunate enough to have a good reference library—some are not even in touch with reference books. It is the purpose of *The Mentor*, therefore, to come like a good friend who is well informed and spend a few minutes a day with you, telling you in simple language about the many interesting and important things, events, and people of the world.

★ ★ ★

And you don't have to make notes as the professor did. You don't have to go looking for books of reference on the subject. *The Mentor* not only gives you in an interesting way the essential facts about a thing, together with illustrations, but it gives you a list of the important reference books on the subject.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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Pyramids, Sphinx, Luxor, Alexandria, Karnak, Thebes.
By Dwight L. Elmendorf, Lecturer and Traveler.
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Battle of Lexington, Bunker Hill, Washington Crossing the Delaware, John Paul Jones, Declaration of Independence, Birth of the Flag.
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- Dec. 22. MAKERS OF AMERICAN ART
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By J. T. Willing, Author.
- Dec. 29. THE RUINS OF ROME
The Colosseum, The Forum from the Capitol, The Forum toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian.
By J. Willis Botsford, Professor of Ancient History, Columbia University.

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FAMOUS COMPOSERS

By HENRY T. FINCK

*Author of "Wagner and His Works," "Success in Music," "Chopin,"
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THE MENTOR

NOVEMBER 24, 1913



DEPARTMENT
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MENTOR GRAVURES

FRÉDÉRIC FRANÇOIS CHOPIN . . . 1810-1849	ROBERT SCHUMANN 1810-1856
FELIX MENDELSSOHN-BARTHOLDY, 1809-1847	FRANZ LISZT 1811-1886
FRANZ PETER SCHUBERT 1797-1828	JOHANNES BRAHMS 1833-1897

WHILE it is generally understood that the three great musical countries are Italy, Germany, and France, it must not be forgotten that Poland revolutionized the music of the pianoforte, the most popular and universal of all instruments. That small country looms up very big indeed in the history of the piano. Paderewski, the greatest pianist of our time, and one of the best composers (although his day as such has not yet come), is a Pole, and so is the pianist who ranks next to him, Josef Hofmann. Karl Tausig, in his day, was a piano giant; while three other Poles are well known to all music-lovers of our time,—Moszkowski and the Scharwenka brothers, all of them composers for the same instrument.

CHOPIN, THE SOUL OF THE PIANO

Greatest of all the Poles, however, is Frédéric François Chopin. While his name is usually printed with the French accents, and the French are inclined to claim him as their own because his father emigrated from France to Poland, he himself was as thoroughly Polish in all his sympathies as his mother, and there is reason to believe that his paternal ancestors also came originally from Poland. Some of the traits that have endeared his music to all players and listeners—its elegance, its charm, its polished style—make it seem French; but the Poles also are noted for these same qualities; and in other respects Chopin's music is as thoroughly and unmistakably Polish as it is an expression of his unique genius.

This is true particularly of his polonaises and his mazurkas. Polonaises seem to have been played originally at the coronation of Polish kings when the aristocrats were marching past the throne; while the mazurkas were quaint old folk dances. In Chopin's pieces the aristocratic and the folk elements are artistically blended, and that is one of their principal charms. Like Luther Burbank's wonderful new fruits, they unite the raciness of the soil with the qualities of his own creative genius.

Why does an audience invariably applaud a Chopin *valse* enthusiastically, provided it is well played? Because the Chopin *valse* is both popular and artistic. No one thinks of the ballroom while it is heard: it is enjoyed because of its enchanting melody, its rhythmic swing, its elegance, and its exquisite harmonic changes. Why are his *études* applauded with no less fervor? Because, though modestly called studies, they are dazzling

displays of skill and at the same time lofty flights of poetic fancy, astonishing in their originality, like most of his works. "Preludes," he called more than two dozen of his short pieces; but they are so many precious stones, every facet polished by a master hand.

His splendid sonatas were for a long time underrated, because he refused to cut them according to traditional patterns; but in these days of musical free thinking we laugh at such objections and applaud his sonatas as much as his short pieces.

While the public loves Chopin for the reasons hinted at, experts

hold him in highest honor also because he discovered the true language of the piano, which all the composers who came after him had to learn to speak. By his ingenious use of the pedal to combine "scattered" tones into chords he revealed an entirely new world of ravishing tone colors of extraordinary richness and variety. Quite new, too, were the dainty ornamental notes that here and there bedew his melodies like an iridescent spray. He created not only a new style of playing, but also pieces of new patterns, or forms;



FRÉDÉRIC CHOPIN

From a portrait made by Stattler, after original by Ary Scheffer.



THE CHOPIN MONUMENT



CHOPIN PLAYING IN THE SALON OF PRINCE RADZIWILL (1829)

whereas most of even the greatest masters had contented themselves with accepted traditional forms and simply enlarging or improving them.

When Paderewski plays a Chopin mazurka, he varies the pace incessantly, with most enchanting, poetic effect. This is called "tempo rubato." It was used before Chopin, notably by opera singers; but it was through him that it became the accepted mode of interpreting all poetic music, not only for the piano, but for the orchestra. Thanks to Chopin's influence, combined with that of Wagner and Liszt, no good pianist or orchestral conductor of our time performs a piece of music in monotonous metronomic time, except in a ballroom.

MENDELSSOHN'S MUSICAL SUNSHINE

When Mendelssohn's parents called him Felix they chose the right name for him; for Felix means happy, and throughout his life few things occurred to cast on him shadows of dark clouds like those which occasioned the gloomy moods of Chopin, Beethoven, Schumann, and Liszt. While Chopin also had his happy moments, a vein of sadness twines through most of his pieces. It is significant that of these pieces the one most often heard is the funeral march from one of his sonatas; whereas of Mendelssohn's pieces the one most in vogue is the jubilant wedding march from his music to "A Midsummer Night's Dream." Evidently there dwells in most souls a love of both the sad and the cheerful in art.

There was a time when Mendelssohn's popularity was second to that of no other composer. His short piano pieces known as "Songs without Words" in particular enjoyed unbounded popularity, thanks to their tunefulness, which all could appreciate. The thing was overdone, and as in all such cases the inevitable reaction came, these pieces being looked on now as mere sentimental trifles. Paderewski, however, has shown that if played in the modern way they appeal as much as ever to music lovers. He has the audacity to use the *tempo rubato*, which Mendelssohn would have none of; but there is reason to think he would like it as used by Paderewski.

MENDELSSOHN'S SONGS AND CHORAL WORKS

While the songs of Mendelssohn enjoyed for a generation as wide popular favor as his "Songs without Words," it is not likely that they will ever recover their lost ground,—ground which they lost because, though tuneful, most of them are superficial. There is no doubt a good deal of "small talk" in many of Mendelssohn's works, and small talk has no enduring value. But while the songs of this master are now neglected, his choral works, "St. Paul" and "Elijah," still awe and thrill modern audiences, because in them, as in the oratorios of Handel and Bach, religious fervor is expressed in terms of noble music.

It is a curious and somewhat paradoxical fact that, while Mendelssohn's personal sympathies were on the whole rather with the conservative classicists in the matter of form than with the modern progressives, by far the greatest of his works, particularly for orchestra, are those in which he heeds the modern craving for realism and program music, as illustrated in his "Fingal's Cave" overture, the "Scotch" symphony, and the "Midsummer Night's Dream" music. The overture to this is one of the marvels of music; for it is amazingly original from every point of view, though written by him when he was only seventeen years old.



THE MENDELSSOHN-BARTHOLDY HOUSE IN HAMBURG

Moses Mendelssohn, the father of Felix, was a banker. He added Bartholdy to the family name.



MENDELSSOHN-BARTHOLDY MONUMENT, LEIPSIK

It is commonly assumed that Italy is the land of melody; but Theodore Thomas used to maintain, and rightly, that the prince of melodists was the Austrian, Franz Schubert. Tunes flowed from his brain as spontaneously as water flows from a gushing well. He slept with his spectacles on, so as to lose no time when he jumped out of bed to jot down the melodies that came to him like inspirations from above. While he read a poem, the music suitable for it often sprang from his brain, Minerva-like.

SCHUBERT, GREATEST OF MELODISTS

It is this spontaneity of Schubert's melodies that explains their vogue, their universal popularity. Strange to say, during his life (which, to be sure, was pathetically short) his wonderful songs were, with a few exceptions, neglected, partly because with his melodies there were associated harmonies and modulations which to us are ravishing, but which to his contemporaries were "music of the future." The shrill dissonance of the child's cry when he thinks the Erlking is seizing him in the death-grip was as revolutionary and as far ahead of the times as anything Wagner or Liszt ever wrote. It was Liszt, by the way, who directed the world's attention to the marvels of Schubert's songs by playing them in his matchless way on the piano. Seeing how they moved audiences, the singers then took them up, and more and more convinced the world that among song writers Schubert was indeed king.

It is one of the strangest facts in musical history that the great masters who came before Schubert—while some of them (Haydn, Mozart, Beethoven) wrote a considerable number of songs—reserved their best inspirations for their operas, symphonies, and sonatas. Schubert was the first who was willing to put his best into a "mere song," and that helps to explain his appeal to all music lovers.

SCHUBERT'S INSTRUMENTAL PIECES

While he put of his best into his songs, there was plenty of it left for his instrumental pieces. Rubinstein considered his short pieces for piano even more marvelous than his songs, and among his sym-



FELIX MENDELSSOHN-BARTHOLDY

From a portrait painted by Horace Vernet. This is considered an excellent likeness of the composer. The face reflects his sunny disposition.

phonies there are two (the "Unfinished," in two movements, and the ninth) that are as popular with high-class audiences as the best of Beethoven's, which they even surpass in richness and novelty of orchestral coloring and in variety and novelty of modulation, while their melodic charm is as great as that of his songs.

SCHUMANN, CHIEF OF ROMANTICISTS

While Schubert belongs to the romantic school, he did not follow all of its principal methods. In so far as he wrote chiefly short pieces and allowed them to crystallize into forms of their own (the variety of form in his songs is astonishing), he is a romanticist; but in writing instrumental pieces he did not associate poetic titles or stories with them. In this respect Schumann went far beyond him in the direction of realism and program music, and for this reason he is considered the most thoroughly romantic of the German masters.

In his early period, in particular, he seldom wrote a piece without suggesting in the title a poetic basis for it. It was his custom to issue his pieces in groups, with a general title for the group, like "Papillons" (Butterflies), "Kinderscenen," "Faschingsschwank," "Kreisleriana," and a special title for each piece in the group, suggesting its message.



THE SCHUBERT MEMORIAL
VIENNA



FRANZ SCHUBERT

From portrait sketch made in 1825, by W.A. Rieder.



SCHUBERT'S BIRTHPLACE, VIENNA

The composer was born here in 1797.

To many lovers of Schumann these early pieces are still the dearest. He was more thoroughly romantic when he wrote them than he was in later years, when he came too much under the influence of Mendelssohn and the classical masters, and at the same time grew less original and spontaneous.

It is not difficult for those who have read the romantic and pathetic story of his life to connect the waning of his originality with the gradual coming on of the mental disease to which he finally succumbed. Fortunately the bulk of his works, including four admirable symphonies and some excellent chamber music,* notably the glorious quintet for piano and strings, was written before his creative power was weakened.



ROBERT SCHUMANN

It has been said that Mendelssohn would have made five pieces with the material Schumann used for one. This highly concentrated quality of his music makes it more difficult to understand, and explains why his contemporaries did not appreciate him as they did Mendelssohn. It also helps to explain the better "keeping qualities" of Schumann's music.

While Mendelssohn's songs, for instance, have, as just stated, virtually disappeared from recital programs, Schumann's are more popular than ever, and seldom today is a program printed without one or a group of them. The best, by far, of his songs are among the hundred he wrote during the year when he married Clara Wieck, after a long contest with her father for the possession of her

heart, though it had belonged to him for years. The popularity of Schumann's songs is due largely to their being the expression of this ardent love. Women have not yet written immortal songs; but they have inspired many of them.

LISZT, THE MANY-SIDED

Richard Wagner called Liszt "the greatest musician of all the ages." He certainly was the greatest pianist of them all, unequaled to this day; but he was very much more than that. In all departments of music, except the opera and chamber music, he created



THE SCHUMANN MEMORIAL, BONN

* Chamber music is the term used for pieces played by a group ("ensemble") of instrumentalists too small to be called an orchestra. Most frequently these pieces are for a few players of string instruments (quartets, quintets, etc.), with or without piano. Program music is music that seeks to depict or suggest a thunderstorm, the babbling of a brook, or any incident, scene, or poetic fancy associated with it by the composer.



LISZT PLAYING AT THE HOME OF MADAME MUNKACSY

This picture, by the artist Frederic Regamey, represents one of the brilliant assemblages in the salon of Madame Munkacsy, in Paris. In the picture are many portraits. Beside Liszt stands Madame Munkacsy, next to her Gounod, and grouped in the front are Saint-Saens, Portales, Daudet and other notables. Munkacsy, the celebrated painter, stands at the back on the extreme left.

a new epoch or opened new and glorious vistas; and his influence on the musicians of his time and those who came after him was as great as Wagner's.

The strangest thing in Liszt's extraordinary career is that when he was at the height of his fame as a pianist, and fabulous sums were offered him for recitals, he renounced his instrument, so far as concerts were concerned. For charity he would play occasionally, and for his friends and his pupils; but not for the paying public. This happened thirty-nine years before he died.

Various motives prompted this action, one of them being that he preferred creative work. Thus it came about that the loss of his contemporaries in not hearing him play was our gain in enabling us to hear his songs, his piano pieces, his choral and orchestral compositions. Many of these are still "music of the future"; but their day is dawning.

At piano recitals, in America as in Europe, no composer's pieces are now more favored than Liszt's. Pianists usually place them at the end of the program; not only because they make a brilliant close, but because they prevent the audience from leaving before the end, as few or none want to miss these pieces.

THE DYNAMIC EFFECTS OF LISZT

The reasons why the public is so enamoured of Liszt are not far to seek. While Chopin is, as Rubinstein called him, "the soul of the piano-forte," because



ROBERT AND CLARA SCHUMANN

he makes it speak its own language as no one had made it speak before, Liszt's piano music is no less idiomatic, and at the same time it is even richer in color and more varied in tonal power, or what musicians call "dynamic effects." Not satisfied with the piano as such, Liszt converted it into a miniature orchestra, enabling the pianist to thunder or to whisper in tones not previously heard from that instrument.

Much of Liszt's music, for both piano and orchestra, is program music: it tells its story in tones. In "St. Francis Walking on the Waves" one actually hears the waters, as in the orchestral "Mazeppa" one hears the gallop-



FRANZ LISZT

From a portrait of him in his youth painted by Ary Scheffer.



LISZT AT THE PIANO

From a photograph made late in life.



LISZT'S HOME IN WEIMAR

It was in this house that he spent his latter years.

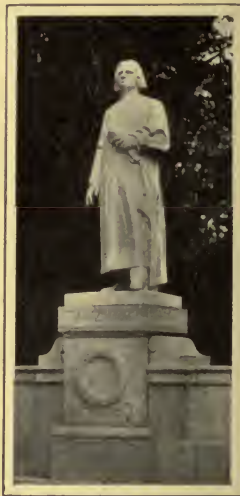
pictorial associations; but it would never have taken to Liszt's program music as it has were it not at the same time good as music pure and simple,—interesting melodically, rhythmically, and harmonically.

Musicians, as well as the public, admire in Liszt's orchestral works the same variety of new colors that enrich his piano music. They honor him for having created new forms of music in his symphonic poems, differing from symphonies as Wagner's music-dramas differ from opera.

What the public likes best of all in Liszt's works, however, is his Hungarian rhapsodies, in which the gipsy songs of love and war and every phase of life are "pianized" with marvelous art, one of the greatest charms of which is that it is absolutely unfettered and unconventional,—a real improvisation, like the playing of gipsies themselves.

BRAHMS, THE CONSERVATIVE

Admirers of Liszt, and full-blooded Wagnerites, rarely care much for Brahms; while, conversely, the Brahmites look somewhat haughtily on those two composers, and all the other "progressives," except Schumann, who is exempted, not only because there is a certain affinity between his music and that of their idol, but because he discovered Brahms,



LISZT MONUMENT, WEIMAR

proclaiming him the "musical Messiah." Brahms himself once signed a "protest" aimed against the Wagner-Liszt school; yet his bark was worse than his bite, for his works here and there show the influence of Wagner, and he liked some of Wagner's operas.

Johannes Brahms is the god of the conservatives. He aimed, half-consciously, to carry on the traditions of Beethoven, and he had no use for modern

realism and program music. His symphonies—the most delightful of which is the second—are marked simply numbers one, two, three, and four; and for his piano pieces he has no poetic titles after the manner of Schumann: they make their appeal by their own beauty, unadorned—and they have won a large audience of admirers.

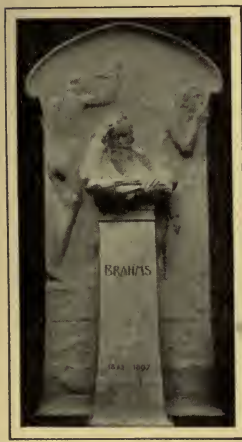
Some of his songs everybody likes. They are on most programs, and are often redemanded. The music goes well with the words, and they are usually written most effectively for the voice, which makes the singers favor them too. But it is in his chamber music—trios, quartets, or sextets, for strings, with or without piano—that Brahms' genius is most convincing. In this department he has composed many masterworks.

In general, it may be said that, while Brahms is melodically less spontaneous than some of the other masters, he excels most of them in the variety and originality of his rhythms.



JOHANNES BRAHMS

From a special photograph by Maria Fetlinger.



THE BRAHMS MEMORIAL
VIENNA

SUPPLEMENTARY READING—"Chopin: The Man and His Music," James Huneker; "The Life of Chopin," Frederick Niecks; Article in Grove's Dictionary of Music and Musicians, "Mendelssohn," S. S. Stratton; "Romantic Composers," S. G. Mason; "Songs and Song Writers," H. T. Finck; "Life of Schumann Told in His Letters," May Herbert; "Franz Liszt," James Huneker; "Life of Johannes Brahms," Florence May; Articles on the Composers in Grove's Dictionary.

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Volume I

Number 41

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Editorial

A favorite phrase of ours has just come home to us in an oddly altered form. Its character has been completely reversed, and yet its value remains much the same. The phrase that we used referred to one of the advantages offered by The Mentor Association. We stated that The Mentor gives the facts that people ought to know and want to know about a subject, and we pointed out that a reader of The Mentor would find himself in a position to talk intelligently about many subjects that he had not understood before. Most people like to talk about things that they have come to know. We reckoned without one thoughtful reader, however, for he has come back at us with this: "I like The Mentor and it helps me. The more I read it the more I realize the value of having knowledge ready at hand. But it does not make me feel like talking *more* on various subjects, rather like talking *less* and listening more."

★ ★ ★

And so our phrase, completely changed in color, returns to us. We are satisfied—let our reader be assured of that—for the phrase is just as valuable in the form in which it returns as in that in which we sent it out. We congratulate our reader. He is on the way to the greater benefits in the field of knowledge. He wants to know in order to *grow* rather than to *show*.

★ ★ ★

It is a great satisfaction to us to have readers bring home a phrase, especially when they amplify the idea themselves. Some time ago we called attention to the

value of the odd moment, and we cited the case of a French woman who had employed so profitably her odd moments that in the course of a few years she had read during those moments an astonishing number of standard works. This has brought to mind several other striking illustrations of industry in cultivating the odd moment. Madame de Staël was a keen minded woman, actively interested in the public affairs of her time—and withal a very cultivated woman. In the midst of troublous social and political conditions she was a vigorous, energetic figure, and during all her activities she managed to accumulate a fund of information that was a source of amazement to her friends. "How do you gather all this knowledge?" she was once asked. "What time do you find to read? You seem to us to be busily engaged through all your working hours." "You forget my sedan chair," was Madame de Staël's answer. While being carried in her chair she had as a companion a book or some bit of profitable reading, with which she mentally capitalized those brief intervals in her busy day.

★ ★ ★

We have been informed that a very eminent American preacher read no less than one hundred books in the course of three years, at his dining table. During that period of time he had always a book beside him at the table, and, whenever delays occurred, he would advance a few pages. The inference from this is that the divine was either a very fast reader, or that his table service was very slow; but in either case the results accomplished are an impressive demonstration of the value of the odd moment.

★ ★ ★

Suppose, now, that the essential information from lengthy books should be put into an article of not over 2,500 words, by a competent authority, and this material be put before you in a simple, readable manner, accompanied by illustrations. Would not that be the best possible mental fare for the odd moment? That is what The Mentor does. In the course of a year a reader of The Mentor gets the substance of the contents of many books. And it takes *only a few minutes* to read a single number of The Mentor.

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Pyramids, Sphinx, Luxor, Cairo, Karnak, the Dam at Assuan

By *DWIGHT L. ELMENDORF, Lecturer and Traveler*

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<i>By J. T. Willing, Author.</i> | Jan. 12. VIENNA, THE QUEEN CITY
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DECEMBER 1 1913
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THE
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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK



EGYPT, THE LAND OF MYSTERY

By DWIGHT L. ELMENDORF

THE MENTOR · DECEMBER 1, 1913
DEPARTMENT OF TRAVEL



MENTOR GRAVURES

CAIRO
THE PYRAMIDS

THE SPHINX
LUXOR

KARNAK
THE DAM AT ASSOUAN

IT is no wonder that the Egyptians through all their history have worshiped the Nile; for that marvelous river is the spine, the marrow, and the life of Egypt. Indeed, it is Egypt; for living Egypt is only a narrow strip twelve or fifteen miles wide,—simply the banks of the Nile. Herodotus called Egypt “the gift of the Nile.” The river nourishes and controls the land. All along that waterway are to be found wonders and mysteries of the past. The mind balks in contemplation of the monuments of Egypt. They whisper messages from so far distant a time that we stagger in trying to grasp their meaning.

A visit through Egypt usually begins with Cairo. And it is just as well that it is so; for in Cairo there is much that is modern and much that is familiar to the English traveler. It is, therefore, a good way for the visitor to break into ancient Egypt. In Cairo modern people mingle with the sons of ancient Egyptians. The English soldier is to be seen almost everywhere, and in front of Shephard’s Hotel you may at times almost forget that you are in Egypt.

That is because you are bound down in Cairo, mingling with your own fellow visitors and too close to hotel life. Get up early in the morning, and go to the top of the hill known as the Citadel, and there you will get an impression of an Egyptian city. Look at one of the greatest



TOMBS OF MAMELUKES, CAIRO

buildings, the Mosque of Mehemet Ali. It is called the Alabaster Mosque. There is a great deal in modern Egypt that is imitation. That is the reason that this building of pure alabaster is to be valued. Its interior is rich and beautiful in design.



MUSKI CORNER AND MINARET, CAIRO

CAIRO AND ITS SURROUNDINGS

Stand on the parapet of the Citadel, and look over Cairo, and see the sun rise. Far in the distance is a sandstorm. Many people in the United States think that the weather in Egypt is as clear as crystal always. That is a great mistake. The days there are rarely as clear as American clear days. In January, February, and March you are likely to have sandstorms, or the sirocco, or wind from the desert, which almost obliterate the sun.

Down by the edge of the desert is the Dead City. The tombs there and their interiors are wonderful. The beautiful buildings have been allowed to decay. It is an oriental peculiarity not to repair anything.

On the other side of the Citadel are the tombs of the Mamelukes. I advise anyone going to Cairo to visit these tombs; for they contain very curious sarcophagi, and the tomb mosques are interesting, each of them being surmounted by a picturesque dome.

Our modern expositions and fair grounds would not be complete without "the streets of Cairo." As we know, a bit of street life is shown, more or less accurately—chiefly less. A fairly correct impression of Egyptian street life is, however, created by such artificial reproductions. One of our pictures will no doubt recall these exposition impressions. The genuine old streets of Cairo are fascinating. Some are so narrow that the traveler must go on foot, or on a donkey. The shops are almost within arm's reach on both sides, and many of them are temptingly at-

EGYPT, THE LAND OF MYSTERY

tractive. There on one side they make famous leather goods; on another they sell glassware. Be careful not to buy unless you know how to bargain.

THE STREETS OF CAIRO

You must go to these little streets to find the bazaars if you want to buy anything; for the great street of the Arab quarter, the famous Muski, is not any longer a thorough Cairo street. Big shops and department stores have crept into it.

Stand for a moment on the corner of this great street and see a little bit of the Arab life of old Cairo. It is a busy city. There goes a carryall (a camel), an entire family on its back, except the husband, who walks by the side. This man coming down with a strange sack on his back is a walking fountain. The sack is filled with something sweet and sticky which he calls "sweet water." It is not pleasant. The genuine water carrier of the old school goes to the river, fills his jar, and then goes through the streets shaking his cup in his hand with a chink. It is plain water that he peddles. I should not advise one to drink either of these beverages. Then there are the bread venders of Cairo, who walk the streets carrying bread on their heads and crying out their wares.

Cairo is full of interesting mosques. The oldest and most celebrated is the Mosque of Omri. It is one of the earliest of Mohammedan temples in Egypt. They have a service there but once a year, when the khedive himself comes. The interior seems a veritable forest of pillars. One of these is a most remarkable pillar. I



BAZAAR STREET, CAIRO

Where the most interesting shops are found.



THE CITADEL, CAIRO

Built, 1176-1207, of stones taken from the Pyramids.

EGYPT, THE LAND OF MYSTERY

will tell the story of it as my boy Mohammed Mousa told it to me: "This pillar very important one—very holy. This pillar sent by Mahomet here; for when Omri come to build this mosque Mahomet so pleased he sent pillar from Mecca. The pillar come here. He find no other pillar from Mecca here; so he get lonely and fly back. Mahomet very angry, and send pillar back. Second time he fly back. Mahomet then get very angry, draw his sword, and strike pillar, and tell Omri to put pillar in prison. So he put it in prison, and it stand there." That is the story that they all believe.



THE OLDEST PYRAMID, SAKKARA

THE PYRAMIDS

The road leading down to the old Nile gate is a very beautiful one. Crossing the bridge there, we see the picturesque Nile boats, like the lateen boats of the Mediterranean. The avenue leads out to the pyramids, and there in the far distance you can see them,—those golden cones about which is wrapped so much of Egypt's history and mystery. The first sight of the pyramids naturally means much to any intelligent traveler. It makes no difference how much you have read, how much you have heard of them, you cannot be disappointed. It is said that the pyramids will last as long as the world, and they certainly look it. They

represent to us the life of the world stretching back into the dim past; and, in their imposing solidity, they seem to give assurance of lasting to eternity. There are four of the pyramids in this group; though the mind naturally dwells on the largest,—the Pyramid of Khufu or Cheops. And to think that these are the works of man, and that they are tombs of the kings who lived and reigned some-



DISTANT VIEW OF PYRAMIDS, WITH THE NILE

EGYPT, THE LAND OF MYSTERY

where about fifty centuries ago! The Great Pyramid of Cheops is 480 feet high and covers an area of thirteen acres, each side being 755 feet. The dimensions of this astounding work are almost mathematically exact. It is built of over two million blocks of limestone, and they are fitted together with the nicety of mosaics. How could these wonderful structures have been erected?—that has been the question of modern engineers. It has been suggested that an inclined plane of earth was constructed, and that the blocks were dragged by men to the top, the inclined plane being added to and raised for each layer. Then, when the pyramid was complete, the inclined plane of earth might have been taken away. This, however, is only a theory. Nothing is known of the methods employed. Originally the sides of the pyramid were smooth, and a little of this outer facing is still in place. These prism-shaped blocks were taken away from time to time for building purposes in Cairo.

People climb the pyramid, and also go inside. In the very heart of the Great Pyramid is a tomb chamber, where we see the empty coffin of Cheops or Khufu. The tomb was rifled long ago, and no one knows where the king's ashes are.

Ascent to the summit of the Great Pyramid means arduous climbing; but it is worth while simply for the view it affords of the desert. Most of us imagine the desert as a level of white sand. I thought so until I saw it from the summit of this pyramid. The desert stretches off in long waves, and does not seem like a plain, but rather like the rolling ocean.



GIZEH

Great Pyramid, Sphinx, and Temple of Armachis.

THE SPHINX

Not far from Cheops we see above the waves of sand a rough-hewn head that stirs us mightily. No one can forget the first impression of the Sphinx. It stands for something unique in history and in knowledge. No one with a spark of reverence in his nature can stand before that great stone face without a feeling of awe. There will be little that he can say—the most reverent ones say nothing. There before you is that half-buried, crouching figure of stone about which you have read and heard so

EGYPT, THE LAND OF MYSTERY



THE SPHINX

From a drawing showing the front uncovered by sand.

much. The paws are covered by sand. It is only by industrious shoveling and digging that the desert is prevented from rising on the wings of the wind and completely burying the great figure.

The Sphinx is the symbol of inscrutable wisdom, and its lips are supposed to be closed in mysterious silence,—knowing profoundly, but telling nothing. These are, however, mere impressions. Facts are the important things. No one knows how old the Sphinx is. It is supposed to have been made during the middle empire; but later investigations seem to prove that the Sphinx existed in the time of Cheops, which would mean that it is even older than the Great Pyramid. The Sphinx was made out of living rock, and the dimensions are as follows: Body, 150 feet long; paws, 50 feet long; head, 30 feet long; face, 14 feet wide; and the distance from top of head to base, 70 feet.

It must have been an imposing monument when constructed; for then it stood in position to guard the valley of the Nile, and about it was Memphis, the great city of Egypt—Memphis now past and gone. Memphis was once the capital city of the Pharaohs, and is said to have been founded by



FALLEN STATUE OF RAMESES, MEMPHIS

EGYPT, THE LAND OF MYSTERY

Menes. In its day of glory it was a prosperous and well fortified city. About 1600 B.C. it was supplanted as capital by Thebes, and the glory of Pharaoh's court was transferred to the southern city.

THEBES

The most flourishing period in the history of Thebes was between 1600 and 1100 B.C. Thebes in turn fell into decay, and is now only a small place visited in the course of a trip to Luxor and Karnak. The situation of Thebes is interesting. It lies in the widest section of the Nile Valley, with a broad plain on the west stretching off to the Libyan Mountains. On this plain are the famous statues known



THE COLOSSI OF MEMNON

These two gigantic statues stand near the approach of the Temple of Amenophis. One of them is known as the Vocal Memnon. Inscriptions on the vocal statue record the visits of those who were with Hadrian, and of others, and relate that they heard the voice of Memnon. The Colossi are of hard gritstone, monolithic, and forty-seven feet in height, with pedestals twelve feet high. They represent Amenophis III, seated on his throne, and are sixty feet apart.



MEMPHIS

Front of the second court of the Ramesseum.

as the Colossi of Memnon. Across the Nile, on the east bank, stand the ruins of Luxor and Karnak, and beyond them to the east are the Arabian hills.

Notable monuments on the west side are the temples of Seti I, Rameses II and III, which bear the names of El Kurna, the Ramesseum, and Medinet-Abu. Lying by the side of the Ramesseum is the fallen Colossus of Rameses II, the largest statue in Egypt. It is made of pink granite, and is about sixty feet in height—or length, we should now say, since the statue is prostrate.

LUXOR

Not far from Thebes is the village of Luxor: not much in

EGYPT, THE LAND OF MYSTERY

itself, but just a place to stay while visiting the temples. It is pleasing to note that they have done a good work there in raising the embankment in the hope of keeping the Nile water out of the temples. The bank is steep; for the Nile rises high every year. In olden times these temples were evidently protected from the water by some means; but now it rises half up over them. The Temple of Luxor is one of the most beautiful and interesting in Egypt; though not so imposing as the Temples of Karnak. As you approach you can only see a part of it; for there is a



RAMESES STATUES AT LUXOR

fence up there, and if you want to go through you have to show a ticket. A so-called "monument ticket" can be obtained from the government for about six dollars a year, and this will enable a visitor to see every monument in Egypt. The fund thus raised is used to save the monuments, and every penny of it goes to that work.

The beauty of the Temple of Luxor is in its splendid colonnade. It must have been superb when in good condition, with colors fresh and bright.

KARNAK

The Temple of Karnak, too, is a distinguished mass of columns, the most imposing structure of its kind in existence. It was erected by Seti I and his son, Rameses II. Amenophis also had a hand in the building of it. They were great builders in those days, and all their plans were conceived on a vast scale. The ruins of Karnak are magnificent. Some idea of the impressive character of their columns may be gathered from the following statement: There are 134 great columns forming the central aisle, 12 of these 62 feet high and 12 feet thick, the rest of them 42 feet high and 9 feet thick. You will notice traces of color, and can gather from that what the temple must have been in its full glory. On a recent trip I found some German artists at Karnak, and suggested that if they would get some water and throw it over the columns they would obtain the effect of the true coloring. A good color chart of these columns has now been secured, showing them as they



MOONLIGHT ON THE NILE

Reproduced from a night photograph taken near Luxor.

EGYPT, THE LAND OF MYSTERY



LUXOR, FROM OPPOSITE BANK OF THE NILE

were three thousand years ago. On its outside walls sculptures tell the history of the splendid conquests of the kings that erected the structure.

Egypt is a country of impressive temples and monuments, the interest of which has not been exhausted by a library of books on the subject. A trip through Egypt is not complete without a visit to the Ramesseum and that unique monument, the Temple of Denderah. The latter is a building so apart in architectural and in historic interest. It is not imposing; but it has an appeal that the other temples have not. It was a place of mystery. Its inner chamber, the sanctuary of Denderah, was sacred to Pharaoh himself.

THE GREAT DAM AT ASSOUAN

As one goes up the river visiting these strange monuments, he finds at the first cataract of the Nile an imposing object of modern interest.



EVERGETES GATE, KARNAK
A splendid example of the Egyptian
square arch form.

This is the dam at Assouan, one of the greatest feats of engineering in the world. The dam, which was completed in 1902, is a mile and a quarter long. It holds back the waters of the Nile, and supplies the reservoir, from which the waters are led into irrigation canals. The benefits of this great dam are felt from its location at the first cataract all through the farms and fields that skirt the Nile clear to the delta, six hundred miles below. It has made acres fertile that had been barren. It has also, of course, relieved the burden of the poor workmen at the shadoofs who dipped for water for irrigation. Moreover, the dam has improved the conditions of transportation on the Nile; for it has disposed of the first cataract, where boats formerly had to be pulled through the rapids by men. Now the

EGYPT, THE LAND OF MYSTERY

vessels go into a canal, and are conveniently and promptly lifted up through four locks to the level of the upper Nile.

The visitor should not leave Egypt till he has seen Philæ, with its beautiful temples, ruined walls, and colonnades. It is a sight for artists to draw and for us to dream of,—Philæ apparently afloat; for now the Nile water has penetrated the halls of its temples and surrounded its beautiful columns.

On returning from the upper Nile a visitor should go to the new National Museum at Cairo. He may have visited this interesting place before he took the Nile trip; but he will know more on his return. The valuable collection of Egyptian antiquities there in the museum will mean more to him. Months could be spent with profit in this building. It contains one of the richest and most interesting collections of historic remains in the world—the result of years of exploration, excavation, and the intelligent study of eminent scholars. There before you are the relics of ancient Egypt. There are the statues, mummies, and other antiquities that the government has collected. In them you may read the history of ancient Egypt and learn to appreciate the life, literature, and art of Pharaoh's time.



THE ISLAND OF PHILÆ

This picture shows the beauty of Philæ before the waters of the Nile rose about it. Since the building of the great dam at Assuan the temples of Philæ are half under water.

SUPPLEMENTARY READING.—"Modern Egypt and Thebes," Sir Gardiner Wilkinson; "A Thousand Miles Up the Nile," A. B. Edwards; "Egypt," S. Lane-Poole; "A History of Egypt from the Earliest Times to the Persian Conquest," J. H. Breasted; "A Short History of Ancient Egypt," P. E. Newberry and J. Garstang; "The Empire of the Ptolemies," J. P. Mahaffy; "Egypt in the Nineteenth Century," D. A. Cameron; "Modern Egypt," Lord Cromer.

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DECEMBER 1, 1913

Volume 1

Number 42

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Editorial

It was no easy matter for Mr. Elmen-dorf to present the subject of Egypt in an article of only 2,500 words. He has confined himself in his characteristic interesting manner to the impressions of a traveler. Of the great store of archæological treasures in Egypt, the monuments, statues, tablets, tombs, inscriptions—in fact all that is comprehended under the name Egyptology—Mr. Elmen-dorf could say nothing. These are subjects for the historical student rather than for the traveler. And they will be taken up in turn in The Mentor of some later date when we will approach the subject of Egypt from the standpoint of the historical student. There is, however, one question that readers of Mr. Elmen-dorf's article are apt to ask—in fact ordinary curiosity would prompt the inquiry. The monuments of Egypt are covered with historic records in the form of inscriptions. These records are hieroglyphic. They are what some people call "picture writings." The natural question is "How were these hieroglyphics deciphered." The answer is interesting, and it seems to us that both question and answer belong in the number of The Mentor with Mr. Elmen-dorf's article.

★ ★ ★

The River Nile separates at its delta into two branches. The eastern stream enters the Mediterranean at Damietta. The western stream enters the great sea at Rosetta. It was near this latter town that an officer in Napoleon's army dis-

covered, in August, 1799, the key to Egyptian hieroglyphics. It is called the Rosetta Stone, and it is now in the British Museum.

★ ★ ★

For years the hieroglyphic was an unknown language, and the history of Egypt, except such as is contained in the Bible, was a blind book. The Rosetta Stone was found to contain an inscription in three different languages—the Hieroglyphic, the Demotic, which was the common language of the Egyptians, and the Greek. When these inscriptions were examined, it was discovered that they were each a translation of the other. There, then, was the clue which opened up the whole field of Egyptian history.

★ ★ ★

Dr. Young, in 1814, began the work of deciphering hieroglyphics by this clue. He worked on various inscriptions, especially the pictorial writings on the walls of Karnak. The value of this discovery may be appreciated when we consider that its discovery has enabled scholars to translate hieroglyphics almost as easily as they would any of the classic writings. The actual inscription on the Rosetta Stone is not so important in itself. It is a decree issued in honor of Ptolemy Epiphanes by the priests of Egypt assembled in a synod of Memphis on account of the remission of arrears on taxes and dues. It was put up in 195 B. C. Since the discovery of the Rosetta Stone other tablets containing more important inscriptions have been found, but the unique value of the Rosetta Stone lies in the fact that it contains a corresponding Greek inscription, thereby affording a clue to the meaning of the hieroglyphics.

★ ★ ★

The stone is black basalt, three feet seven inches in length, two feet six inches in width, and ten inches thick. After it was found by the French it was transferred to the British, and in 1802, it was brought to England, where it was mounted and placed in the British Museum.

★ ★ ★

The Rosetta Stone is a corner stone of Egyptology. And the revelations of early Egyptian history and life, brought to light by means of it, have cleared some of the mystery of Egypt and have made known much of its history.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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The next number will contain six beautiful photogravures

THE REVOLUTION

Battle of Lexington, Bunker Hill, Washington Crossing the Delaware, John Paul Jones, Declaration of Independence, Birth of the Flag.

By *ALBERT BUSHNELL HART*

Professor of Government, Harvard University.

NUMBERS TO FOLLOW

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| Dec. 15. FAMOUS ENGLISH POETS | Jan. 5. MAKERS OF MODERN OPERA |
| Byron, Shelley, Keats, Wordsworth, Tennyson, Browning. | Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck. |
| By <i>Hamilton W. Mabie, Author and Critic.</i> | By <i>E. H. Krehbiel, Author of "Wagner and His Works," "Success in Music," "Chopin," "Grieg and His Music," etc.</i> |
| Dec. 22. MAKERS OF AMERICAN ART | Jan. 12. VIENNA, THE QUEEN CITY |
| J. S. Copley, Washington Allston, Rembrandt Peale, Gilbert Stuart, John Trumbull, Benjamin West. | Palace from Gardens Schönbrunn, Votive Church, Reichsrath Gebäude, Old Vienna, The Graben, Hoch Brunnen Fountains and Prince's Palace. By <i>Dwight L. Elmendorf, Lecturer and Traveler.</i> |
| By <i>J. T. Willing, Author.</i> | Jan. 19. TWO EARLY GERMAN PAINTERS |
| Dec. 29. THE RUINS OF ROME | Durer: Portrait of Himself; Portrait of a Young Woman, Hieronymus Holzschuher; Holbein: Erasmus, The Meier Madonna, Queen Jane Seymour. |
| The Colosseum, The Forum from the Capitol, The Forum Toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian. | By <i>F. J. Mather, Professor of Art and Archaeology, Princeton University.</i> |
| By <i>J. Willis Botsford, Professor of Ancient History, Columbia University.</i> | |

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DECEMBER 8 1913
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THE MENTOR

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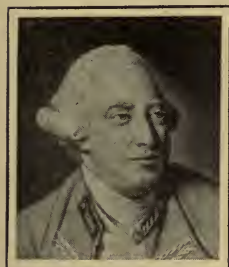
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FOUR AVENUE AT NINETEENTH STREET
NEW YORK

THE STORY OF AMERICA IN PICTURES

THE REVOLUTION

By ALBERT BUSHNELL HART
Professor of Government, Harvard University



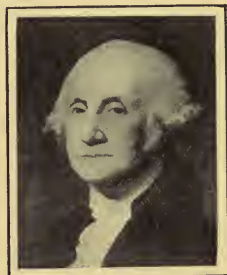
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THE MENTOR

DECEMBER 8, 1913



DEPARTMENT OF
HISTORY



GEORGE WASHINGTON

MENTOR GRAVURES

BATTLE OF LEXINGTON • BATTLE OF BUNKER HILL • WASHINGTON CROSSING
THE DELAWARE • SIGNING OF THE DECLARATION OF INDEPENDENCE • "I
HAVE NOT YET BEGUN TO FIGHT"—JOHN PAUL JONES • THE BIRTH OF THE FLAG

WORDS wear out after using them a thousand or a million times. "Liberty," "The Constitution," "The People's Government,"—people take those terms into their minds nowadays as they take a chocolate cream, without stopping to think of its contents. So with "Revolution." When we hear the word we feel a pleased sensation of a good, great, glorious time, intended by Providence to prepare the way for our various patriotic organizations. The Revolution? Why, yes, that was when our forefathers tied the first hard knot in the British lion's tail! All the people were patriots, and all the patriots were as wise as college professors, and as brave as Albanians, and as great as a president. All the statesmen wore silk stockings and red velvet suits and powdered wigs. All the ladies were lovely, and spurned the offers of marriage made by British generals.

THE MILITARY REVOLUTION

What is a revolution but an overturning, a spinning of the wheel, left to right, and bottom come uppermost? Likewise, since the right believes itself right, and the top is sure that the world exists in order that it may be the top, most revolutions mean force, arms, big guns booming, troops marching, bullets flying, heads cut off with axes or caught in a hangman's noose; also arms and legs cut off, and the ground soaked with a crimson fluid. "You can't make an omelet without breaking some eggs,"

THE AMERICAN REVOLUTION

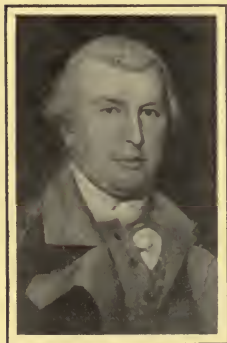
and in a revolution there is bound to be breakage of heads and hearts, and banks and constitutions.

We know that the American Revolution was a military contest, because the pictures in our first textbook of American history show General George Washington, in buff and blue, leading his Continentals up to within sixteen feet and eight inches of General Howe, in a magnificent red coat laced with gold, in vain trying to rally battalions of craven Hessians wearing highly inconvenient bearskin caps.

Commanding officers of opposing armies are not really so intimate as that; but Americans are justified in immense pride over the military success of the Revolution. The simple fact was that three million people, of whom about a fourth were negro slaves, put up a fight against a mother country having four times their population. They began without a single professional officer, except the traitor Charles Lee; and with only a thousand or two men who had not seen military service except militia training day, and desultory frontier warfare with French and Indians. They had not one ship of war, not a factory of arms. Yet they attacked the great British empire,

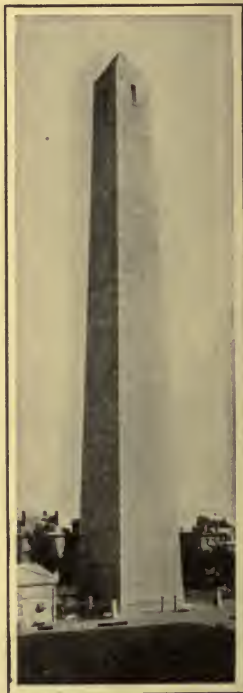
—though it was flanked right and left by the lion and the unicorn, trained by two centuries of European wars, thousands of troops under arms, officers successful in other fields,—and they sailed into the greatest naval power on the sea.

So far as power and prestige and experience decide wars in advance, the Revolution was due to be snuffed out at the end of 1776; Benjamin Franklin was destined to be hanged, George Washington to be immured for life in a gloomy dungeon, dressed in a ball and chain. Were not the English everywhere successful? They captured New York, they captured Newport; they captured Philadelphia, they captured Savannah; they were driven away from Charleston by the palmetto forts, but returned and captured Richmond. They beat the Americans at Long Island, at the Brandywine, at Germantown, at Camden. Their cruisers and privateers swept



GENERAL NATHANAEL GREENE

His courageous work in the South greatly helped the American cause. (From painting in possession of the Historical Society of Pennsylvania.)



THE BUNKER HILL MONUMENT

THE AMERICAN REVOLUTION

the seas, until Nathaniel Tracy of Newburyport lost ninety of his hundred and twenty vessels. They drove the little American navy from the seas.

Yet in the end they were beaten. It is easy now to criticize the strategy of Washington and Greene and the rest, and to show that by all the laws of war they laid themselves open to defeat. Nothing can alter the stubborn fact that the American militia at Bunker Hill for hours held off a British army and so damaged it that it never took the field again; then the Americans captured Burgoyne's army at Saratoga in 1777, a humiliation seldom known in British annals. And this victory brought the French alliance, and the aid of Von Steuben the magnificent drill master, of d'Estaing and his fleet, of Rochambeau and his army. With that aid, the Americans beat the second army at Yorktown, and that ended the war. General Cornwallis had to surrender his sword to an officer whom a few months before the British had addressed as "George Washington, Esq., etc., etc."

EXTRAORDINARY AMERICAN SUCCESS

In one way the Americans were too successful. Beginning with raw militia, ill-equipped, worse disciplined, the Americans made an army that beat the British. General Washington never ceased to implore Congress and the states to give him a better system for a real national army. Half the men and a fourth of the money expended would



SURRENDER OF BURGOYNE AT SARATOGA

This picture, from a painting by Trumbull, the famous American artist, shows the surrender of the English general John Burgoyne to the Americans at Saratoga, New York, on October 17, 1777.

THE AMERICAN REVOLUTION



SURRENDER OF CORNWALLIS

The British general, Lord Cornwallis, surrendered to Washington at Yorktown, Virginia, on October 19, 1781. The victory virtually decided the Revolution in favor of the Americans.

have done the job just as well, if the advice of Washington and other experts had been followed.

On the sea also the Americans began a great career of naval success; or, rather, they repeated the methods of earlier wars by sending out a hornets' nest of privateers, christened with such gallant and suggestive names as *The Charming Peggy*, *The Fair Lady*, *The American Revenue*, *The Black Joke*, *The Fair America*, *The Scotch Irish*, *The Skunk*, *The Nimble Shilling*, and *The King Tamer*. If they did not tame George III, they did tame the British merchant and his representatives in Parliament; for American privateers in the course of the war captured about seven hundred British merchantmen.



GENERAL LORD
CORNWALLIS



SURRENDER MONUMENT
YORKTOWN, VIRGINIA

And then there was the American navy; or rather John Paul Jones, for in him the navy was concentrated. It was a painful surprise to the British to have the royal frigate *Serapis* taken in 1779 by the *Bonhomme* (Bo-nom) *Richard*, a condemned merchant ship hastily fitted out in France. Jones is already a sort of mythical figure, partly because of

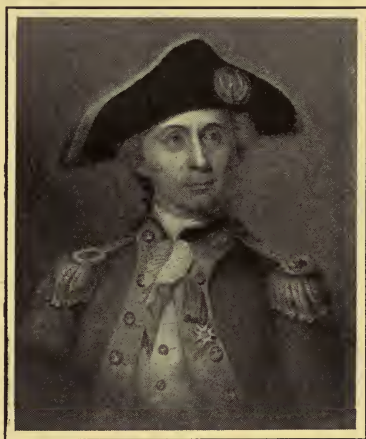
THE AMERICAN REVOLUTION

Buell's imaginary so-called biography; but he is the naval father of Hull and Porter, and the grandfather of Farragut and another Porter, and the great-grandfather of Sampson and Dewey.

THE CIVIL REVOLUTION

A revolutionary overturning came whenever the Union Jack was hauled down and the Stars and Stripes hauled up. But the revolutionary army was not the Revolution: it was like the line in a football match, desperately holding back the other line while the backs get into play. The real Revolution was an overturning of governments, and charters, and political power. The revolving wheel whirled the old colonies out of existence, and cunningly framed and polished new state governments. The Revolution turned the British empire down, and pushed the United States of America up. The Revolution rolled to the bottom of the wheel Governor Gage of Massachusetts, and Governor Tryon of North Carolina, and Governor Dunmore of Virginia; and up to the top revolved Patrick Henry, and Benjamin Franklin, and John Adams. The Revolution was like a religious conversion: it set the American people out of their old ways, and into a new upward path.

All that seems natural to us; for we have been brought up on the tyranny of George III, and the misgovernment and plunder of the colonies by the British government. We realize the bad state of things much better than did the Americans at the beginning of the Revolution. In truth the colonies were freer from harsh and arbitrary government than England, Scotland, and Wales, to say nothing of what was then the separate kingdom of Ireland. Every colony had its local assembly: not a single English county had one. In every colony any freeman who had the necessary pluck and health could acquire land and become a voter: in England not a twentieth part of the adult men could vote. The colonists laid their



JOHN PAUL JONES

Commander of the first American navy.
From the portrait by C. W. Peale.



BIRTHPLACE OF JOHN PAUL JONES

John Paul Jones, the "founder of the American navy," was born in this cottage at Kirkbean, in Scotland, in 1747. He died in Paris in 1792.



**OLD BELFRY, LEXINGTON
MASSACHUSETTS**

From this belfry was rung out the alarm on the morning of April 19, 1775, calling the minute men to assemble on the common.



**PAUL REVERE'S HOME
IN BOSTON**

The tablet that may be seen between the second and third stories of the house was placed there by the Paul Revere Chapter of the Daughters of the American Revolution

own taxes and expended them for their own purposes: Englishmen paid taxes levied by a Parliament over which only a few of them had control.

Apparently the main cause of the Revolution was that the colonists could do so much for themselves that there was no reason why they should not do substantially everything for themselves. They had a

personal attachment for England, the king, and the English system of government, very like that now felt by the Canadians, and would have been quite satisfied with the degree of self government that England has since freely given to Canada. John Adams says, "That there existed a general desire of independence of the Crown in any part of America before the Revolution, is as far from the truth as the zenith is from the nadir."

Then why revolt, especially when above a third of the thinking people in America were opposed to the Revolution, and had to be driven out or silenced? To the original grievances of the Revolution was added a stupid John Bull obstinacy, concentrated in George III, but shared by a good part of the British nation. These mistakes made by England are a fine example of what comes to a country that falls into the hands of what are called the "Interests"; for Parliament was really nothing but a combine of great titled families, who took in some representatives of the cities and the merchant class. One of the best results of the Revolution was that it shook up the British aristocracy; and the best proof that the Revolution was right is the admission of Lord North, when the war was all over, that it had been a great mistake, but that the nation had made it, and not simply the prime minister.



PAUL REVERE

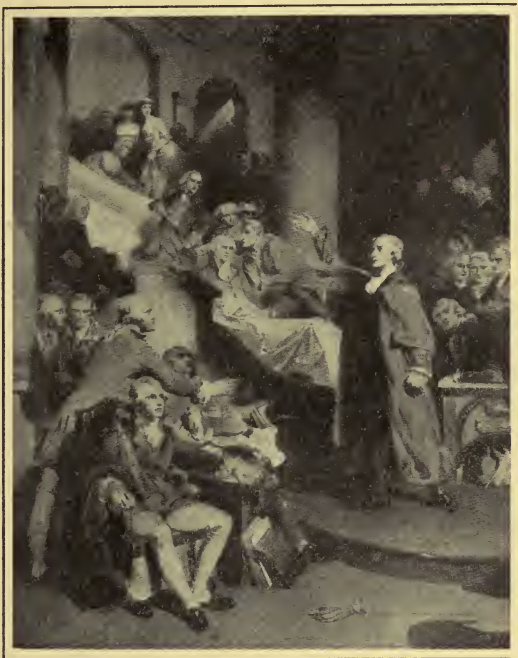
From the painting by the famous American artist, Gilbert Stuart.

THE AMERICAN REVOLUTION

The Revolution was worth all the blood and treasure that it cost, because it lighted a new torch of popular government. There had been plenty of government of the people in ancient and medieval times; but at the epoch of the American Revolution the formerly democratic Swiss and Dutch, and the free citizens of the German and French and Spanish cities, had lost faith in themselves. It was fashionable to revere Demosthenes and Cato and Brutus and the *Populus Romanus*; but real republican government had about ceased on the earth when the new constellation of the United States appeared on the horizon.

The colonies had very tidy little governments, schools of politics, in which the speaker of the assembly was commonly the leader of a healthy opposition to the governor; and on that foundation they built tidy little state governments, which showed the prevalent belief that governors were dangerous creatures who ought to have as little power as possible; while legislatures were a reflection of the people's will which could not err. The wheel of revolution has twirled backward in our day; for we

make governors and presidents great political leaders, and set our legislators on a one-legged race against the initiative and referendum. In the midst of the confusion of the Revolution, when town after town was picked up by the British, and nobody knew whether the Revolution would win out, it is wonderful how well the state governments worked, and how successful they were in putting on record the great principle of the two kinds of law,—fundamental or constitutional law, and statute law.



PATRICK HENRY ADDRESSING THE VIRGINIA
ASSEMBLY IN 1765.

He is famous for his speech supporting the resolutions to resist the Stamp Act. At one point he exclaimed, "Cæsar had his Brutus, Charles the First his Cromwell, and George the Third—" "Treason! treason!" shouted the Speaker of the Assembly. "Treason! treason!" shouted the members—"and," Henry continued, "George the Third may profit by their example. If this be treason, make the most of it!"

THE AMERICAN REVOLUTION

The finest work of the Revolution was the making of a national government; for which the army and the navy were in part responsible, because a central national power was all that could save the army from capture and the navy from destruction. The Continental Congress became a government before it knew it, authorizing an army and navy, borrowing money, issuing many times more paper notes than it could ever redeem, appointing George Washington commander in chief of the Continental forces, sending ambassadors to foreign countries.



THE CHAIR AND TABLE USED AT THE SIGNING OF THE DECLARATION OF INDEPENDENCE

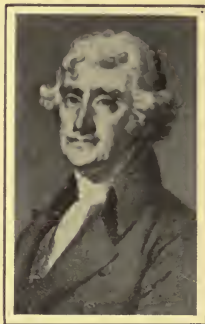
Were men greater on the average then than now? Would Speaker Clark and Senator Lodge of Massachusetts, and Senator Beveridge bulk as big as Patrick Henry and Sam Adams and John Dickinson, if revolution broke out now? "These are the times that try men's souls," said Tom Paine, and it was also a time that made men's souls! The one indispensable man in the Revolution was George Washington; for there was no other in the colonies who was so central, so immovable, a force. But the Revolution would also have failed but for Benjamin Franklin, and Thomas Jefferson, and the other civilians who built up the new government.

THE DECLARATION OF INDEPENDENCE

And they framed the Declaration of Independence! They framed it; but Thomas Jefferson wrote it. He was bent on proving that the Revolution was right. And, having taken an unpaid brief for his country, he found



BENJAMIN FRANKLIN



THOMAS JEFFERSON

twenty-seven good reasons for independence, even at the cost of a bloody revolution. Those reasons are not the Declaration: the real pith of that splendidly written document is the brief statement of "self evident truths"; among them "that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness, that to secure these rights, Governments are insti-

THE AMERICAN REVOLUTION



THE SIGNING OF THE DECLARATION OF INDEPENDENCE
From the painting by John Trumbull.



OLD STATE HOUSE IN BOSTON

A crowd listening to the reading of the Declaration of Independence.

tuted among Men, deriving their just powers from the consent of the governed." Some of the states made much longer and fuller statements of the same kind; but this is the bedrock of popular government in America. Time cannot tarnish, use cannot diminish, age cannot weaken, this splendid thought that God Almighty sends His children into the world with



SAMUEL ADAMS

From the painting by the early American artist, J. S. Copley.

equal political rights; that every human being has an interest in that mutual understanding with other human beings called society and government.

SOCIAL AND COMMERCIAL REVOLUTION

When Rip Van Winkle came back home he found a new set of neighbors who scoffed at good King George. The Americans lived in a changed world. In the South most of the political leaders who were not Englishmen took the patriots' side,—the Randolphs, and the Peytons, and the Carrolls, and the Rutledges, and the Pinckneys, and the Haynes,—and when the war was over the wheel had revolved under them, but left them still at the top. In the North there was a greater change,—Sam Adams, the untitled leader of the Boston town meeting, became leader of Massachusetts; John Hancock, the merchant accused of smuggling, was governor; John Adams, the struggling lawyer, was minister to England. Where were the rich and fashionable people who lived in the fine colonial mansions and drank too much Madeira? Hundreds of them gone, exiled, driven forth, farming in the eastern townships of Canada, waiting in the antechambers of the great in London.

EFFECTS OF THE WAR

That was a revolution that reached the wives and daughters, and the handsome sons who inherited their fathers' silken suits and had expected to inherit their dignities. It took the Americans thirty years to find out how great a revolution they had undergone in business; for when the war was over they had an unpatriotic hankering for the broadcloths and kerseymeres of old England. For their women folk, dealers still bought calimancos, and paduasos, and oznabrig linens, and India muslins, through reliable English houses. Again Great Britain



**PARSON CLARK'S HOUSE,
LEXINGTON**

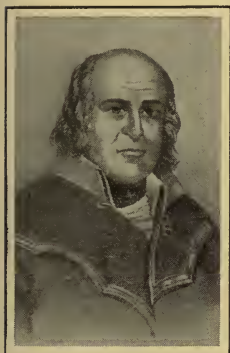
Here Samuel Adams and John Hancock were sleeping when aroused by Paul Revere on his famous ride on April 19, 1775.



**JOHN HANCOCK'S HOUSE
IN BOSTON**

Interesting not only in its historic associations, but as an attractive example of colonial architecture.

THE AMERICAN REVOLUTION



GEORGE ROGERS CLARK

An American general who in 1778 captured Vincennes from the British. It was soon recaptured; but Clark took it again after a terrible march across country in midwinter. He then conquered all the country near the Wabash and Illinois rivers.

made the mistake of undervaluing the Americans; and when they became independent told them to be independent—and suffer for it. Now that the United States of America was a separate nation, let it keep its vessels out of the trade with the former sister colonies! It took long years to open up other avenues of trade.

REVOLUTION IN THE WEST

Within the military and civic Revolution arose another territorial revolution. When in 1778 George Rogers Clark with his few score frontiersmen slipped down the Ohio River and picked up the little British towns of Kaskaskia, Cahokia, and Vincennes, he was blazing the trail into the West, and opening that vast country to millions of Americans still to be born or adopted, till they would in the end rule the republic. Because of Rogers Clark, or rather of the westward vision of the great men of that time, Great Britain gave up the Northwest, and then yielded the Southwest. With all its boldness and courage, the Revolution did not make a complete nation: to become a world power, it was necessary to cross the mountains and bind the Mississippi to the sea. And the man of that time, who was at the same time eastern and western, who fought the French and took up lands and planned roads and canals beyond the mountains, was George Washington, the greatest soldier, best statesman, and most clear-sighted business man of the Revolution.

SUPPLEMENTARY READING.—"American Revolution," Claude H. Van Tyne; "American Revolution," John Fiske; "American Revolution" (3 vols.), George Otto Trevelyan; "Struggle for American Independence" (2 vols.), S. G. Fisher; "George Washington" (5 vols.), John Marshall; "American Statesmen" series (16 vols.); "Literary History of the American Revolution" (2 vols.), Moses Coit Tyler; "Paul Jones," Norman Hapgood; "Letters and Memoirs," Madame Rediesel; "The Spy," James Fenimore Cooper; "Hugh Wynne," S. Weir Mitchell; "The Partisan," William Gilmore Simms; "Alice of Old Vincennes," James Maurice Thompson.



MERIWETHER LEWIS

Companion of William Clark in his western explorations.

THE MENTOR

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Editorial

In the early part of the nineteenth century the United States Government realized the importance of having a record on canvas of the nation's great historical events, and several painters of that day produced pictures that hold places of honor in our Government buildings. John Trumbull was the foremost of these painters.

★ ★ ★

There has been a demand for several years for new historic paintings. The feeling exists that the painters of one hundred years ago could not have the perspective to portray the Revolution correctly, no more than a historian of the same period could write its history. The time has come for modern artists in American historic art. The World's Fair at Chicago gave an impetus to the work, especially in decorative form. As a result, public buildings erected within the past twenty years show many interesting and distinguished examples of historic art in mural decorations, by such artists as Blashfield, Kenyon Cox, C. Y. Turner, and others. There is a demand now from many sources—from galleries, Federal and state governments, and from schools—for historical pictures which shall be true and shall also be worthy examples of modern work.

★ ★ ★

This number of The Mentor contains four distinguished examples of modern historical art. Three of them are the work of Mr. Henry Mosler, and were painted within the past five years.

Mr. Mosler has been known as an artist of great distinction for a long time. As early as 1874 he won a medal at the Royal Academy of Munich, and he won the Thomas B. Clarke prize in the National Academy of Design, New York, in 1896. Mr. Mosler, therefore, brought the ripe powers of a master painter to the work, and he has produced four paintings of great art value and historic importance.

★ ★ ★

The first picture, which appeared four years ago, is entitled "Ring, Ring, for Liberty," and represents, with great strength and vigor, the old bell ringer in the cupola of Independence Hall, who sounded the note of liberty in July, 1776. Three years ago Mr. Mosler finished his painting of Betsy Ross and her companions making the first flag, which is reproduced in this number of The Mentor. Mr. Mosler based his work on careful sketches made in the Betsy Ross house on Arch Street, Philadelphia. Our readers will surely feel the grace and charm as well as the vital interest of this picture.

★ ★ ★

Many have said that our country needed a new painting of "Washington Crossing the Delaware." The familiar composition, by Leutze, is regarded as stiff and constrained and as lacking a sense of reality. Mr. Mosler's picture gives a true and spirited conception of the event, based on historical study and on sketches made in the winter time at the point of the Delaware where Washington crossed. The painting of Paul Jones is a vivid dramatic presentment of a historical subject that has never heretofore been pictured in an adequate manner.

★ ★ ★

Another interesting picture in this group is the "Signing of the Declaration of Independence," by Miss Sarah Ball Dodson. The actual life and spirit of the scenes in Independence Hall during July, 1776, have not been fully realized by other artists. Miss Dodson's picture is a striking presentment of the scene, distinguished not only for its art value but for its truth. Each figure is an actual portrait and takes an earnest, living part in the composition. Miss Dodson was a native of Philadelphia, and knew her subject at first hand. Her death some years ago was a distinct loss to American art.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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- No. 1. BEAUTIFUL CHILDREN IN ART
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3. WASHINGTON THE CAPITAL
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7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
11. CHERUBS IN ART
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The next number will contain six beautiful photogravure

FAMOUS ENGLISH POETS

Byron, Shelley, Keats, Wordsworth, Tennyson, Browning.

By HAMILTON W. MABIE

Author and Critic

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- Dec. 20. 25. RUINS OF AMERICAN ART
By L. L. Loomis, Washington, Allison, Boston; J. P. F. C. Loomis, New York; J. P. F. C. Loomis, New York; J. P. F. C. Loomis, New York.
- Dec. 27. 26. THE RUINS OF ROME
By C. H. Loomis, The Forum from the Camp; A. T. Loomis, The Forum from the Camp; A. T. Loomis, The Forum from the Camp; A. T. Loomis, The Forum from the Camp.
- Jan. 3. 27. MAKERS OF MODERN OPERA
By H. L. Loomis, Grand, M. Loomis, Grand; H. L. Loomis, Grand, M. Loomis, Grand; H. L. Loomis, Grand, M. Loomis, Grand.

- Jan. 10. 28. TWO EARLY GERMAN PAINTERS
By L. L. Loomis, Washington, Allison, Boston; J. P. F. C. Loomis, New York; J. P. F. C. Loomis, New York; J. P. F. C. Loomis, New York.
- Jan. 17. 29. VERNIA, THE DUES, DUES
By C. H. Loomis, The Forum from the Camp; A. T. Loomis, The Forum from the Camp; A. T. Loomis, The Forum from the Camp; A. T. Loomis, The Forum from the Camp.
- Jan. 24. 30. ANOTHER ARTIST
By H. L. Loomis, Grand, M. Loomis, Grand; H. L. Loomis, Grand, M. Loomis, Grand; H. L. Loomis, Grand, M. Loomis, Grand.

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DECEMBER 15 1913
VOLUME 1 NUMBER 44

THE MENTOR

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ENGLISH POETS

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OF LITERATURE

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NEW YORK

FAMOUS ENGLISH POETS

By HAMILTON W. MABIE, *Author and Critic.*



JOHN KEATS

THE MENTOR

DECEMBER 15, 1913



DEPARTMENT OF
LITERATURE



MENTOR GRAVURES

BYRON	WORDSWORTH
SHELLEY	TENNYSON
KEATS	BROWNING



PERCY BYSSHE SHELLEY

MODERN English poetry is rich not only in its quality, but in its variety, both of theme and of manner. The exuberant imagination and splendid profusion of Swinburne are in striking contrast with the restraint and clearness of style of Matthew Arnold; the fluency and narrative faculty of William Morris, with the strongly etched and powerfully phrased work of Francis Thompson and Henley. The classical dignity of Landor, the humor of Hood, the seriousness of mood of Clough (kluff), the pictorial genius of Rossetti, the fresh invention of Stevenson and Kipling, suggest the range of poetic production of an age not matched in wealth of genius since the age of Shakespeare. Among the throng of poets who made lasting contributions to English literature during the nineteenth century, six may be regarded as most representative.

Byron died ninety-one years ago; but, although there has been a great change in the way poets look at life and in their way of writing verse, he holds his place as one of the greater poets, not only in reputation, but in popular regard; and for two reasons,—he was one of the born singers to whom men will always stop to listen, and he was also a poet of revolt. He is not read in this country as Browning and Kipling are read; nor, on the other hand, is he neglected as Milton and Landor are neglected. His stormy nature and his tempestuous career add an element of personal interest to the claims of his poetry upon the attention of reading people today, and he is one of those men of genius about whom it is difficult to be judicial: those who like his work become his partizans, those who dislike him charge him with insincerity and immorality.

It must be frankly confessed that Byron had moments of insincerity, and that he often posed; but he was largely the victim of his temperament. Mr. Symonds has said of him that he was well born and ill bred.

He had noble impulses, and he had the strong passions that give energy of feeling and vitality of imagination to many of the greatest men and women; but he had neither clearness of moral vision nor steadiness of purpose. He had great genius; but he was neither intellectually nor morally great. And yet he had such force of mind and eloquence that Goethe, (gay'-te) who was the greatest critic of his time, if not of all time, declared that the English could show no poet to be compared with him.

BYRON'S PLACE AMONG POETS

What ground was there for an estimate which gave Byron a place by himself among English poets? "English Bards and Scotch Reviewers" was a telling satire written by a confident boy of genius, effective in "hits" which



NEWSTEAD ABBEY
Byron's Home.



BYRON'S MOTHER

From the painting by Thomas Stewardson in possession of John Murray.

the time understood, but defective in critical insight; "Childe Harold," the early stanzas of which appeared after travel had inspired him, was a splendid piece of rhetoric which often attains a very noble eloquence. "The Giaour" (jow'-er), "Manfred," the "Corsair," "Lara" (lah'-rah), stirred an age which was in revolt against rigid and often artificial conventions. "Don Juan" (hoo-ahn'), like "Childe Harold," is a poetic journal

which lacks dramatic unity, but contains descriptions of compelling beauty. Some of the shorter pieces, like the "Prisoner of Chillon," "When We Two Parted," "She Walks in Beauty," have the power of deep feeling when it becomes eloquent; while such stanzas as "The Isles of Greece," scattered through "Childe Harold," make history as moving as poetry.

Byron had richness of imagination rather than wealth of thought; he had a full-throated, operatic voice rather than purity of tone; he had splendor rather than clarity of mind; he had great natural force

of genius rather than command of the resources of art. He was generous in impulse, enthusiastic in temper, and he loved liberty. It was the presence of these qualities in his nature, and his spirit of revolt, that led Mazzini (maght-see'-neè), to predict, "The day will come when Democracy will remember all that it owes to Byron."



LADY BYRON
The wife of the poet.

SHELLEY

Shelley, too, was a lover of freedom; but of a freedom that was the breath of the soul rather than social or political liberty. He lacked humor, he bore no yoke in his youth, his father was a matter-of-fact and eccentric tyrant, and the boy of genius lost his way in a world which nobody helped him to understand. When one reads the story of his brief and confused career, of the shabby and immoral things he did, it must be remembered that he discovered how to fly, but nobody taught him how to walk. He was always a splendid, wayward child, to whom visions were more real than facts. He died at thirty, and his life was only a beginning.

But what a splendid prelude it was! "Alastor," the "Stanzas Written in Dejection," the "Ode to the West Wind," "The Cloud," the immortal lines "To a Skylark," are flights of poetry which reflect the splendor of the sky under which they seem to move as if impelled by wings. "Prometheus Unbound," "The Revolt of Islam," and other long poems show his hatred of tyranny, whether human or divine, his ardent passion for humanity. He was only at times a great artist: his verse often lacks substance and reality, and has the beauty and remoteness of cloud pictures. His critical faculty was obscured by the spontaneity and facility of his creative moods; but he had the power of growth. His best work was at the end of his career, and he died at the moment the signs of maturity were showing themselves. He had no creed save that of resistance to tyranny, and he defined nothing; but he had noble visions, a beautiful voice, a splendid faith. With all the faults of his youth, and



LORD BYRON
From the engraving by Lupton after the painting by Thomas Phillips.



SHELLEY'S BIRTH-PLACE

Here the poet was born
August 4, 1792.



SHELLEY AS A CHILD

From a copy by Reginald Easton of
the Duc de Montpensier's miniature
of Shelley, in the Bodleian Library.



THE SHELLEY MEMORIAL
Designed by E. Onslow Ford.

they were of tragic seriousness, there was something angelic about him, and he made life richer and more splendid.

KEATS' LOVE OF BEAUTY

The poets of the first quarter of the last century died young: Byron at thirty-six, Shelley at thirty, Keats at twenty-six. What Byron's future would have been no one will venture to predict; but Shelley and Keats were rapidly gaining in power when the

end came. The first was the fiery leader of revolt, the second was the idealist, concerned, not with present oppressive traditions, but with untrammelled freedom of thought and of life.

Keats cared for none of these things: he was in love with beauty. One must go back to Spenser to find an Englishman of his sensitiveness to beauty, and he was much simpler than Spenser, whose moral idealism expressed itself in a refined symbolism. Keats was the son of a stable keeper, went to school for a few years, and was conspicuous chiefly for his pugnacious disposition. The impression that he was a weak, sentimental boy and man is without foundation. He became the victim of a heart-breaking disease; but his was essentially a brave and manly nature.

His later work is notable not only for its beauty, but for its solidity of texture. He became an apprentice to a surgeon. Through his acquaintance with a family of cultivated people he became a reader of good books, and discovered his vocation when he opened the "Faerie Queene." That poem did not make him a poet: it opened his eyes to the fact that he was



KEATS AT HOME

a poet. "Endymion," published when he was twenty-three years old, was immature in construction and diction; but it was the first bloom of a beautiful genius. "Hyperion," which came near the end, is a fragment, for he was still very young in knowledge of life and the practice of art; but it has nobility and a certain largeness of handling that predict strength as well as art. The first line of "Endymion" showed where he stood as a poet, "A thing of beauty is a joy forever," and on his deathbed he said, "I have loved the principle of beauty in

all things." He not only loved it, but gave it illustration in short poems of unsurpassed perfection. "The Eve of St. Agnes," the "Ode to a Nightingale," the "Ode to Autumn," the "Ode on a Grecian Urn," have a deathless loveliness and are stamped by that finality of shape which marks the best pieces of Greek sculpture. Matthew Arnold said of these shorter poems that they had "that rounded perfection and felicity of loveliness of which Shakespeare is the great master."

WILLIAM WORDSWORTH

While these poets died before maturity, Wordsworth, Tennyson, and Browning had ample time in which to harvest all the fruits of their genius. Wordsworth's life was in striking contrast to the lives of his brilliant contemporaries. Born before them, he lived twenty-seven years after the oldest of them died. Byron was an extensive traveler, Shelley lived five years in Italy, and Keats' last months were spent in



THE GRAVE OF KEATS

Keats died in Rome on February 23, 1821, and was buried in the Protestant cemetery. His last request was that on his tombstone there be carved, "Here lies one whose name was written in water."



THE LIFE MASK OF KEATS

Attributed to Haydon by the artist Joseph Severn. From a cast made in New York, presumably from a cast of the original. An electrotype of the mask is in the National Portrait Gallery, London.

the same country. Byron died in Greece, Shelley was drowned in the Gulf of Spezia (spet'-see-eh), and Keats came to the end of his sufferings in the little room that looks out on the Spanish steps which are gay with flowers in the Roman spring.

With the exception of a brief residence in France and Germany, Wordsworth spent eighty years on English soil, and mainly in the Lake Country. He was born in the North, went to school in a little village near Lake Windermere, and spent his life at Grasmere and at Rydal Mount only three or four miles distant. His life was free from struggles, either mental or material, and was one of meditation and quiet growth. In contrast with Byron, he was a poet of reflection; unlike Shelley, he saw Nature as the intimate

companion of the spirit; and he sought beauty in the simplicity of obscure lives and daily experience rather than in the richness of imagination

or in that fairy land of mythology which laid its spell on Keats. He was deeply religious, and saw Nature as a revelation of the divine mind; a visible and material creation, penetrated and filled by the divine spirit. His years of inspiration were few; but his conscientious industry was untiring. In his creative moods he wrote some of the noblest and most perfect poetry in English; in his moods of faithful industry he wrote much thoughtful but unpoetic verse. In the latter class fall his long poems; in the



WORDSWORTH'S BIRTHPLACE IN THE
LAKE REGION



DOVE COTTAGE
At Town End, Grasmere.



GRASMERE CHURCH



WORDSWORTH'S MOTHER
By Margaret Gillies.

former class fall many of his shorter pieces, in which lofty thought and deep feeling are fused in an art of exquisite simplicity and purity. "The Prelude" and "The Excursion" contain passages of great beauty; but they are valuable chiefly to students. In the ten years which followed the publication of the "Lyrical Ballads" in 1798 he wrote many poems which are for all people and for all time. Such poetry as "Lucy," "To a Highland Girl," "The Solitary Reaper," "To a Cuckoo," "I Wandered Lonely," "She Was a Phantom of Delight," "Three Years She Grew in Sun and Shade," ought to be planted in the minds of children as refuges from the commonplace, and as a protection from all that is cheap and inferior in life and art. In the "Ode to Duty," that on "Intimations of Immortality," in many stanzas from the long poems, and in a group of sonnets, Nature and Life are interpreted in an art which is both commanding and beautiful.



WILLIAM WORDSWORTH

At his
best, in
depth

of thought, loyalty to truth, spiritual insight, purity of feeling, and that simplicity which is the last achievement of art, Wordsworth belongs among the half-dozen great poets of England.

It is too soon to assign their permanent places to Tennyson and Browning; but there is little doubt of their survival among the singers whom the world will not forget. Both were fortunately born and well educated, though in different ways; both were happily situated in life; both had ample time in which to give full and rounded expression to their genius. Fame did not come early to either; but it discovered Tennyson in middle life, and for three



RYDAL MOUNT
Wordsworth's home.



ALFOXDEN HOUSE
Wordsworth's temporary home as it is now.

F A M O U S E N G L I S H P O E T S



ALFRED, LORD TENNYSON
From the etching by Rajon.



TENNYSON'S BEAUTIFUL HOME
Aldworth, at Haslemere, Surrey, England.

or four decades it invested him with immense authority. Both were thinkers and students as well as singers, and both had ample intellectual resources. Tennyson was the finer artist; he was, indeed, one of the most perfect artists in the history of poetry. He had command of both harmony and melody; in other words, he could build a poem on strong constructive lines, and he could make it exquisitely musical. He mastered the resources of words; he knew how to use consonants and vowels so as to make his lines sing in the ear; he understood what can be done with assonance (resemblance in sound), repetition, alliteration. He



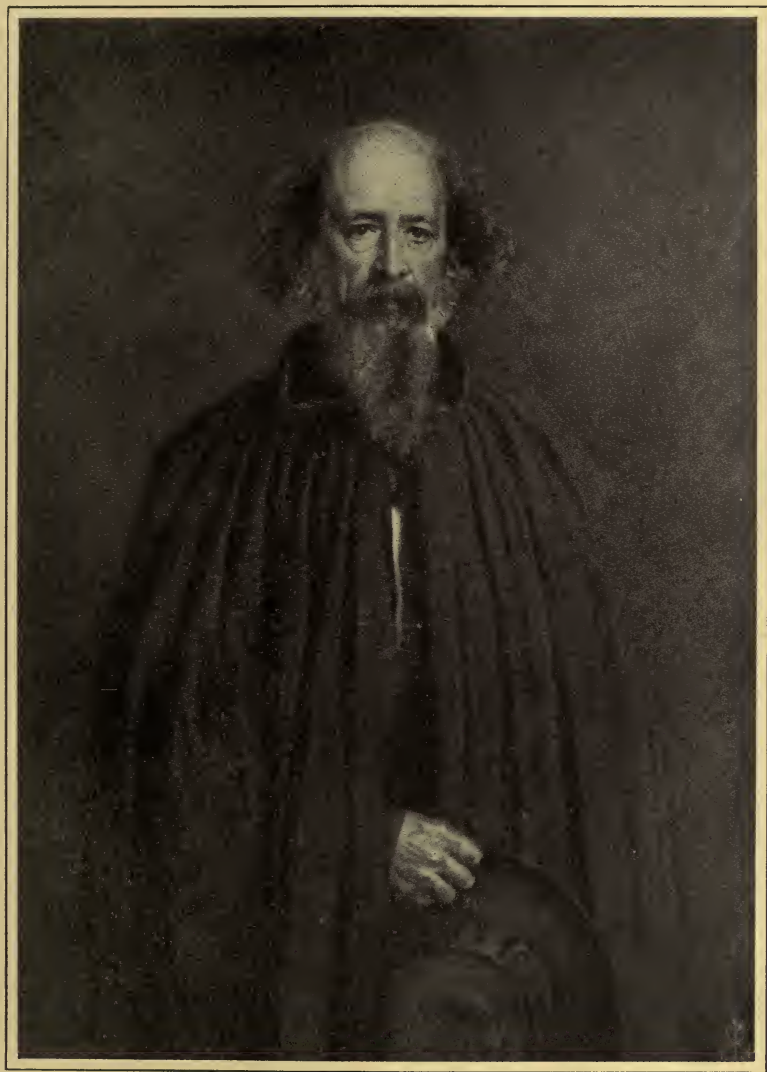
ALFRED, LORD TENNYSON
Photographed by Mrs. H. H. Cameron.



LADY TENNYSON
From painting by G. F. Watts.



HALLAM, LORD TENNYSON
The son of the poet.



ALFRED, LORD TENNYSON

From a mezzotint by T. A. Barlow, after the painting by Sir John E. Millais, made in 1881.

F A M O U S E N G L I S H P O E T S

was an expert workman; but never a mechanic alone. The stream of thought was not locked in poetic forms: it flowed freely through them. His art is so perfect that it conceals itself. He was not only a poet of exquisite skill, but he was a vigorous and independent thinker. The future historian of the intellectual and spiritual history of the nineteenth century will find "In Memoriam" what is called "an original authority" of far greater value than the formal records of the time. Some of the early short poems which captivated young readers in the '30's and '40's of the last century seem somewhat thin and artificial today; but the great mass of Tennyson's poetry has substance as well as quality, and such poems as

"Ulysses," "Sir Galahad," the "Two Voices," have a noble reach of thought as well as a compelling music; while the magic which lives in "Break, Break, Break," the songs from "The Princess," "Crossing the Bar," does not lose its spell. In power of thought, in deep religious feeling unbound by dogmatism, in faith in ordered liberty, in love of home, and in passion for beauty, Tennyson is the central figure of the Victorian Age.

Browning is not so broadly representative of the movement of the age. He gave dramatic expression to one aspect of its experience; but that aspect was of thrilling interest. Tennyson did not miss the significance of individual impulse; but he saw men in ordered ranks, in social relations. He felt and expressed the collective experience of his age. Browning felt and expressed the experience of individual souls, of "Paracelsus,"



ROBERT BROWNING

From a portrait painted at Rome in 1859 by Field Talfourd.



BROWNING'S HOME,
1887-9

De Vere Gardens, Kensington, London, England.



THE PALACE IN VENICE WHERE
BROWNING DIED

It was in this house, surrounded by all the beauties of Venice, that the poet breathed his last on December 12, 1889.



ELIZABETH BARRETT BROWNING
From a portrait painted at Rome in
1859 by Field Talfourd.

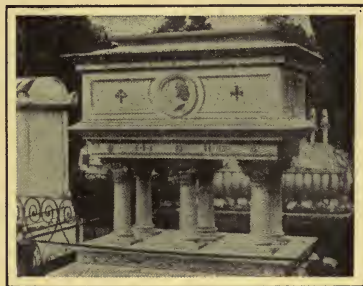
"Luria." He is the interpreter of exceptional experiences and natures, of "Abt Vogler," Andrea del Sarto, the Renaissance Bishop.

He knew secrets of great and mean souls, of Pompilia and the Pope, of "Half Rome" and Caponsacchi (kah''-pahn-sock'-kee), in "The Ring and the Book," of "The Patriot," and of the husband of "The Last Duchess." He was a psychologist of penetrating intelligence, and his passion for analysis and dealing with problems sometimes ran away with him, to use a colloquialism; hence the perplexities which beset the student of some of his work and the organization of clubs to interpret him.

Browning was often a very effective artist; but he was often very indifferent to form, and there are long productions of his which are intensely interesting but are not in any proper sense poetry. Time will sepa-

arate the experiments in psychology from the achievements in art, and there will remain a body of poetry which appeals powerfully to men and women of intellectual interests and habits; a poetry notable for its reading of the secrets of individuality, its splendid optimism based on faith in the individual soul and in the purpose and power behind the universe, in the sense of freedom to take and use life daringly, in the impulse to action and spiritual venture, for its bold imagery and strong phrasing. Such poems as "Prospice," "Rabbi Ben Ezra," "Childe Roland to the Dark Tower Came," are not only impressive poetry, but have the note of the bugle in them.

SUPPLEMENTARY READING.—"Life of Wordsworth," Professor Knight; "Wordsworth," F. W. H. Myers (English Men of Letters Series); "Life of Shelley," Medwin; "Shelley," J. Addington Symonds (English Men of Letters Series); "Life, Letters and Literary Remains of John Keats," Richard Monckton Milnes; "The Works of Lord Byron, with His Letters and Journals and His Life," Thomas Moore (17 volumes); "The Real Lord Byron," J. C. Jeafferson (2 volumes); "The Life and Letters of Browning," Mrs. Sutherland Orr; "Browning," G. K. Chesterton (English Men of Letters Series); "Alfred, Lord Tennyson: a Memoir," Hallam, Second Baron Tennyson; "The Life of Lord Tennyson," G. C. Benson.



**MRS. BROWNING'S TOMB
IN FLORENCE, ITALY**

Elizabeth Barrett Browning was herself a poet of exceptional genius; she was born in 1806, married to Robert Browning in 1846, and died in 1861.

THE MENTOR

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52 East 19th St., New York, N. Y.

DECEMBER 15, 1913

Volume I

Number 44

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

Some of the numbers of *The Mentor* have been used as the subject matter for reading clubs. That is a use of *The Mentor* that we most heartily welcome. We have information from one reader that the number of *The Mentor* on "Spain and Gibraltar" is to be used at the next meeting of a literary club in the home of the writer. This number is to be read in conjunction with a study of Washington Irving's books on Spain—"The Alhambra" and "The Conquest of Granada." Another club has used the article on "Dutch Masterpieces" as the core of its evening's study, and we have it from a reader that he knows that number of *The Mentor* "almost by heart." No better thing could be said of *The Mentor* than that it is worth knowing by heart. It means that *The Mentor* has become to some readers at least a fund of important information—a fund that they can literally absorb and make their own.

* * *

The New York Sun called attention editorially, a short time ago, to the yearly report of Dr. Nicholas Murray Butler, president of Columbia University, in which he deplores "too much slovenly reading matter" as an obstacle to education, "the substitution of quantity for quality," and recalls the fact that the great lawyers of the Colonial period and the makers of the Constitution had few, but the fittest, books; knew well a few first rate books.

"One reason, aside from insufficient or incompetent instruction in the schools, for the so often complained of illiteracy, so to speak, of students, is probably to be found in the mass of stories which the Carnegie and other libraries feed to them, and which they skim through at the double quick, getting no permanent impression. Their great-grandfathers read over and over and assimilated a handful of books. The little dingy or tattered home collection was often their school, college and university.

* * *

"Let us read over again Nicolay and Hay's description of Abraham Lincoln's boyhood studies: 'His reading was naturally limited by his opportunities, for books were among the rarest of luxuries in that region and time. But he read everything he could lay his hands upon, and he was certainly fortunate in the few books of which he became the possessor. It would hardly be possible to select a better handful of classics for a youth in his circumstances than the few volumes he turned with a nightly and daily hand—the Bible, "Æsop's Fables," "Robinson Crusoe," "The Pilgrim's Progress," a history of the United States, and Weems' "Life of Washington." These were the best, and these he read over and over till he knew them almost by heart."

* * *

"Almost by heart!" Fortunate is he who has lived with a few books. In a world of volumes swollen to intolerable dimensions there are still but a few real books. They are those we make our own; that shape the mind, store the memory, are the foundation and discipline of our intellectual life.

* * *

The purpose of *The Mentor* is to give the gist of knowledge to be found in the world's best books, and to give that knowledge in a form that is easy to retain. A number of *Mentors* thoroughly absorbed—as we might say, "learned by heart"—what a mental equipment it would mean! And the practical side, too, should be considered. Most people haven't time to read even the world's best books. The *Mentor* can be read in a few minutes.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|---|---|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 29. SPORTING VACATIONS |
| 2. MAKERS OF AMERICAN POETRY | 24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS |
| 3. WASHINGTON, THE CAPITAL | 25. AMERICAN NOVELISTS |
| 4. BEAUTIFUL WOMEN IN ART | 26. AMERICAN LANDSCAPE PAINTERS |
| 5. ROMANTIC IRELAND | 27. VENICE, THE ISLAND CITY |
| 6. MASTERS OF MUSIC | 28. THE WIFE IN ART |
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| 14. LONDON | 36. FAMOUS AMERICAN SCULPTORS |
| 15. THE STORY OF PANAMA | 37. THE CONQUEST OF THE POLES |
| 16. AMERICAN BIRDS OF BEAUTY | 38. NAPOLEON |
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| 18. PARIS, THE INCOMPARABLE | 40. ANGELS IN ART |
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| 20. MAKERS OF AMERICAN HUMOR | 42. BOYOT, THE LAND OF MYSTERY |
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The next number will contain six beautiful photogravures

MAKERS OF AMERICAN ART

J. S. Copley, Washington Allston, Charles Willson, Peale, Gilbert Stuart, John Trumbull, Benjamin West.

By J. T. WILLING, Author

NUMBERS TO FOLLOW

- | | |
|---|---|
| Dec. 29. THE RUINS OF ROME
The Colosseum, The Forum from the Capitol, The Forum Toward the Capitol, The Colonnade, The Arch of Titus, The Tomb of Hadrian.
By J. Willis Butler, Professor of Ancient History, Columbia University | Jan. 12. TWO EARLY GERMAN PAINTERS
Dürer, Portrait of Himself, Portrait of a Young Woman, Hans Holbein the Younger, Holbein, Erasmus, The Most Madonna, Queen Joan of Castile.
By F. J. Mather, Professor of Art and Architecture, Princeton University |
| Jan. 5. MAKERS OF MODERN OPERA
Verdi, Puccini, Gounod, Massenet, Strauss, Wagner, etc.
By H. E. Krehbiel, Author of "How to Listen to Music," "Studies in the Wagnerian Drama," etc. | Jan. 19. VIENNA, THE QUEEN CITY
Palace, from Castle, Schlossmann, Vienna Cathedral, Rembrandt, Gainsborough, Old Vienna, The Grassi, Hans Branner, Prater, and Prater in Vienna. By Daniel L. Johnson, Lecturer on Travel. |

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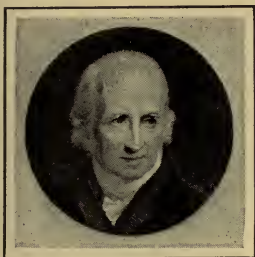
Day by day and week by week you add with each number of The Mentor something to your mental growth. You add it in a natural, agreeable way. It becomes a permanent possession. You gather weekly what you want to know, and you have it in attractive, convenient form. It becomes thus, in every sense, *your* library, containing the varied things that you know. You have its information and its beautiful pictures always ready to hand to refer to and to refresh your mind. In time your Mentor Library represents in printed and pictorial form the fullness of your own knowledge.

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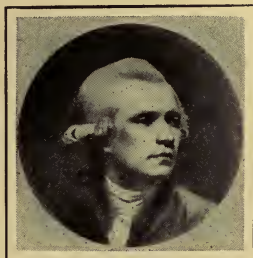
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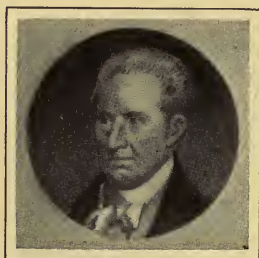
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WEST



COPLEY



STUART

THE MENTOR

DECEMBER 22, 1913

DEPARTMENT OF FINE ARTS



MENTOR GRAVURES

LADY WENTWORTH

By John Singleton Copley—1737-1815

CHRIST REJECTED

By Benjamin West—1738-1820

GEORGE WASHINGTON

By Charles Willson Peale—1741-1827

ALEXANDER HAMILTON

By John Trumbull—1756-1843

DOLLY MADISON

By Gilbert Stuart—1755-1828

A SPANISH GIRL

By Washington Allston—1779-1843

EARLY art in America was distinctly commercial, in that it conformed to the law of demand and supply. In those prephotographic days records were desired of the appearance of people who were gradually coming into an easier mode of living than their ancestors, the hardy pioneers, had been able to acquire. The Colonial official, the landowner, the merchant, all wished to emulate in little the great folk of the Old World, and have family portraits. The craftsmen to supply the demand were few, and the quality of their art far from fine. The Colonial period was barren of good production. It is marvelous that in this pictorially uncultured time, without the stimulus of good examples to be seen and of fellow strivers to instruct, such wonderfully good workers in art should arise as Copley in Boston and West in Pennsylvania, and a little later Malbone in Newport, who in miniature work outclassed anyone then working. After study in Europe these men's work was broader and better; but yet much of their early work indicates their caliber.



MR. and MRS. IZARD (Alice DeLancey)
By Copley, in Boston Museum of Fine Arts.

EARLY AMERICAN PORTRAITS

After the proclamation of peace the people were more prosperous and the portrait market was good. Not only family portraits were wanted, but portraits of political heroes. The commercial artist was there to take orders and deliver the goods. The goods he delivered were of a very high grade of workmanship. After the individual portrayal came the order for the historical picture, the celebration of

the dramatic moment and the great event. Further than these two classes of pictures the earliest art did not go. The life of the day in all its human aspects of picturesqueness was ignored. The genre picture did not come until about the middle of the nineteenth century.

In England, Benjamin West, who had gone there about his twenty-fifth year, was painting biblical and mythological subjects, inspired by his stay in Italy; for Italy was yet the field for art inspiration. He received extended patronage from King George, and succeeded Reynolds as president of the Royal Academy. "Christ Healing the Sick," in the Philadelphia Hospital, and the "Death on the Pale Horse," in the Pennsylvania Academy, are two of his best known works in America. The latter is an immense canvas, melodramatic in character, and carrying no direct message to modern observers. West seems to have wished to impress by size and industry. In regard to color he always remained a Quaker.



JOHN QUINCY ADAMS
By Copley, in Boston Museum of Fine Arts.

THE GENEROSITY OF WEST

Perhaps West's best contribution to the art development of America was the splendid generosity of his welcome to his young compatriots when they came to London to study. His was the hand that gave them greeting, his the studio and the home that were at their service, and his

MAKERS OF AMERICAN ART

the mind that directed their work. To him came Matthew Pratt of Philadelphia, though his senior, and stayed four years, returning then to his native place and carrying on his profession there. The Peales, father and son, were indebted to him for their training. Dunlap and Trumbull and Stuart all studied under his tutelage. Allston sat at his feet as a devout disciple, becoming a veritable legatee of his mode of thought and of his manner. This manner was evolved from a contemplation of grand subjects, allegorical, religious, mythical, and historical. Neither he nor West was an observer of the life of their day; though West did a radical thing, a great service to natural art, when he painted the Death of Wolfe with all the figures therein clad in the regimentals they then wore, and not in classic



MRS. DANIEL DENISON ROGERS
By Copley.



MRS. FORD
By Copley, in Hartford Athenæum.

garb, as historic happenings had hitherto been painted. His work had little beauty of color, little atmosphere, and no spontaneity. It has not held its appreciation as have other more natural paintings of that time. To Boston, in 1725, had come John Smybert, from London, a protégé of Bishop Berkeley. He there painted many portraits until his death in 1751; though his work had little merit. He was the forerunner of Copley, the first able native artist.

THE DISTINCTION OF COPLEY

In his youth Copley had the slight advantage of some instruction from his stepfather, Peter Pelham, the engraver; but early acquired a style of

MAKERS OF AMERICAN ART

his own. His technic was not very fluent; but his design was good, his drawing remarkably true, and his characterization unusual. A dignified formality pervaded his canvases, as befitted the sitters of his native Boston. It is said that a Copley portrait in a New England family is a certificate of aristocracy and social standing. He painted textures well, though somewhat laboriously. "Large ruffles, heavy silks, silver buckles, gold-embroidered vests, and powdered wigs are blent in our imagination with the memory of patriot zeal and matronly influence," writes Tuckerman. But those adjuncts to the personality would not be so associated with the patrician Colonials had not Copley rendered them so well. None of the early painters so accurately gave the spirit of their time as he. As we can glean from Lely's portraits of the beauties of the Carolean Court the free and easy manners that were its atmosphere, so from Copley's portraits we get the moral atmosphere of that Colonial time, with the reserve and self-respect of its men and the virtue and propriety of its women. He did not go abroad until he was thirty-seven years old. In England he was well received, and had many commissions. He was made an A. R. A. in 1777, and a full academician in 1779. Shortly after this he was commissioned to paint "The Siege of Gibraltar." His son, Baron Lyndhurst, became lord chancellor, and collected many of his father's works.



THE AMERICAN ACADEMY

By Matthew Pratt, in the Metropolitan Museum, New York.



BENJAMIN WEST

By Sir Thomas Lawrence, the English portrait painter.

MAKERS OF AMERICAN ART

THE PEALES, A FAMILY OF PAINTERS

Charles Willson Peale's fame is almost wholly derived from his portraits of Washington, of which he painted fourteen from life, extending in time from 1772 to 1795. His earliest shows Washington in the uniform of a British Colonial colonel, and is now in the possession of Washington and Lee University.

Washington is known to have sat forty-four times to various painters. Based on these comparatively few sittings have been more portrayals on canvas than have been accorded to any man in history, with the possible exception of Napoleon. A collection of engraved portraits of him has been made which included over four thousand plates. Rembrandt Peale, a son of Charles Willson Peale, contributed a cumulative fame to the name, as he also painted Washington, as well as Jefferson, Dolly Madison, and other political and social leaders. He, as well as his father and his uncle, James Peale, all worked at times in miniature. In the work of father and son there was little merit, little invention, but a creditable craftsmanship. They recorded the appearance of the people of their day with uninspired fluency.

THE ART OF TRUMBULL

John Trumbull's standing, like Peale's, is attained largely on his renderings of Washington. He had much opportunity for observing the general, and this contributed much to the accuracy of his compositions, but little to the fineness of his art. He is fortunate in having many of his works gathered together in the Yale School of Fine Arts; for in the aggregation they are impressive, as being a dignified and graphic presentment of the important events of the Revolutionary period. These canvases are not large. Indeed, much of his work was in the nature of miniatures in oil. He made many careful studies from life of those persons he introduced into his historical compositions. His picture of the signing of the Declaration of Independence was painted in 1791, when most of



KING LEAR

By Benjamin West, in Boston Museum of Fine Arts.

the signers were yet living, and from all of these he obtained sittings. Claim has been made that he was the greatest of the early painters in America. He was, in the sense of having made the truest record. But in the sense of being the best according to our latterday conception of art, as being something other than a labored and literal rendering of a fact, he was inferior to both Copley and Stuart.



C. W. PEALE

Portrait by the painter, in the Pennsylvania Academy.

GILBERT STUART, MASTER IN PORTRAITURE

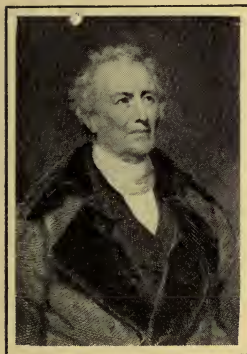
In Gilbert Stuart we had the most valuable art worker. His portraits, while good records, had also beauty and charm. His color was fresh and brilliant. He gave his subjects poise and personality. His pictures were vital. He had not the faculty for design and composition to the extent of the great Englishmen, Reynolds and Gainsborough; but he had a technic that was not inferior. Fortunate has been the nation that has known its heroic founders through the medium of Stuart's picturing. Indeed, much of our modern regard for those heroes has been engendered by these dignified yet very human presentments. Of Philadelphia families he was the true historian, and of Boston society he

was the splendid chronicler that outshone its own Copley. In England, after studying with West, he ranked high for several years in that, the greatest period of English art. He returned to America in 1792, and after spending two years in New York went to Philadelphia to paint Washington.

Apart from the several celebrated pictures of the first president, his best work was done in the decade in which he resided in that city. It has been the policy of the Pennsylvania Academy of Fine Arts to acquire as many of these works as possible. More than a score are now in its possession, including portraits of Presidents Monroe and Madison, and the famous Dolly Madison canvas. Stuart painted as many as three sets of the first five presidents, one of which was destroyed by fire in Washington. One set is now privately owned in Boston. What is known as the Lansdowne portrait is in the Philadelphia gallery. In design and general impressiveness, though not in features, it is one of the most satisfactory of all the presidential picturings. The Gibbs-Channing portrait,



WASHINGTON TAKING LEAVE OF HIS GENERALS
By Trumbull, in the Yale School of Fine Arts.



JOHN TRUMBULL
Painted by himself.

now in the Metropolitan Museum, New York, is the finest in facial modeling. Stuart made many replicas of the few Washingtons he painted from life—especially was this so of the Athenæum head. Much controversy has arisen as to which of the many Washington portraits is the most accurate. The fact of the absolute dimensions of any feature is of little moment to later generations. What is of greatest moment is the poise, the nobility, the grandeur, the serenity, the faith, the wisdom, the Homeric mold, of the man, and these a grateful people has come to think were intimated more fully by Stuart than by any of the other portrayers.

STUART'S PORTRAITS OF WOMEN

Stuart is quoted as saying "Houdon's bust is the best, and after that, my portrait." We can well be content to accept these as the two ideal renderings. It has been claimed that he was not very successful in portraying female beauty. This is a contention that is hard to controvert. He did not prettify his sitters in the way Lawrence did; but he surely made them humanly lovely. Rebecca Smith, Anne Bingham, Frances

MAKERS OF AMERICAN ART



ELIZABETH BEALE BORDLEY



MRS. WM. JACKSON



FRANCES CADWALADER

Women's portraits by Stuart.

Cadwalader, Elizabeth Bordley, and Sallie McKean, all reputedly handsome in the written testimony of that period, have certainly not suffered in that repute by Stuart's painting of them. And Betsy Patterson, she of the wilful temperament and romantic career, who married the brother of an emperor, lives for all time as a beauty because of the ability of Stuart. Of this handsome woman a contemporary writes, "Mme. Jerome Bonaparte is a model of fashion, and many of our belles strive to imitate her; but without equal éclat, as Madame has certainly the most beautiful back and shoulders that ever were seen," and again, "To her mental gifts were added the beauty of a Greek, yet glowing, type, which not even the pencil of Stuart adequately portrayed in the exquisite portrait that he wished might be buried with him: not yet on his other canvas which, with its dainty head in triple pose of loveliness, still smiles in unfading witchery." Whether or no he painted her as lovely as life, he produced a canvas that has great individuality and charm.

THE CULTURE OF ALLSTON

Washington Allston had a great reputation in his day; but his product was considerable and not of a quality to justify the standing he then had. He had greater culture and a finer intellectuality than



THE GIBBS-CHANNING PORTRAIT OF WASHINGTON

By Stuart, in Metropolitan Museum, N. Y.

MAKERS OF AMERICAN ART

perhaps any other artist in the United States in its first century. His was a sensitive nature. He lived in the spirit. For the high, the lovely, the perfect, he strove all his days. Yet that high ideality and that earnest striving had little effect on the art of his time. He was honored by his literary contemporaries; but his work was not emulated to any extent by his fellow artists. His work was an intellectual expression. Its tradition was continued by Thomas Cole, who painted landscape as an allegorical message.

Allston was born near Charleston, South Carolina, spent his youth at Newport, where he became intimate with Malbone, and after graduating from Harvard went abroad to study. The Italians attracted him; but he found his way to London, where he associated with Coleridge and other literary celebrities. He was made an A. R. A.; but returned soon thereafter to Boston, working there from 1818 to his death in 1843. He laid much stress on his technical processes in painting. His pictures had none of the spontaneous quality of his sketches and studies. His was an art totally at variance with the mode of the present day. We feel in Copley's canvases a very modern quality, and in most of Stuart's, but not in Allston's.



ELIZABETH PATTERSON,
MME. JEROME BONAPARTE

By Stuart.

VANDERLYN AND SULLY

A more modern man, though not so celebrated, was John Vanderlyn, a native of Kingston, New York, who spent many years in Paris. He had aspiration after beauty for its own sake. His *Ariadne*, owned by the Pennsylvania Academy, was really the first important nude painted here. Such subjects in those days caused much protest. This artist's life was a stern struggle against adverse conditions; though he greatly deserved success. In the rotunda of the Capitol at Washington is his *Landing of Columbus*, a work that does not well represent his ability. His portrait work carried through the traditions of the Revolutionary days to that period of the early half of the nineteenth century when Thomas Sully and Henry Inman were the leaders. The latter was



WASHINGTON ALLSTON

Miniature by Malbone, Boston
Museum of Fine Arts.

born in Utica in 1801, and lived but forty-five years. His work was uneven, but at its best, as in the Henry Pratt portrait in the Pennsylvania Academy, is comparable to Raeburn. He painted Wordsworth, Macaulay, Dr. Chalmers, and other men of mark in England, on commissions from their American admirers. Though Sully was a pupil of Stuart, he entirely lacked the master's authority of manner. His was a timid technic, without freshness of color or firm characterization. His life was a long and successful one, spent chiefly in Philadelphia, and he had many celebrities as sitters,—Queen Victoria, Fanny Kemble, and General Jackson are among his best known canvases. Of the work of Sully the Pennsylvania Academy has, besides several portraits of the artist himself, a large number of his canvases. This policy of the chief galleries of Boston, New York, and Philadelphia, of acquiring works of the several worthy artists of the older time, has become a more difficult one to follow as the years go on, and the ancestral portrait, the family heirloom, becomes precious beyond price.

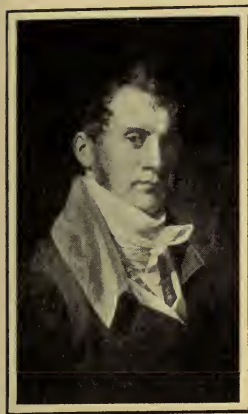
THE BEGINNING OF AMERICAN MINIATURE PAINTING

Treasured with even greater reverence is the old time miniature. There was no production of this form of art in the Colonial days, but its practice developed after the Revolution, and had its chief exponent in Malbone, who, though living but from 1777 to 1807, is to this day one of the very best artists of the portrait in little. Excellent draftsman-ship as well as good coloring gave his work a structural firmness unusual even in Cosway's productions. His best known picture was an imaginative composition entitled "The Hours," which is now in the Athenæum at Providence,



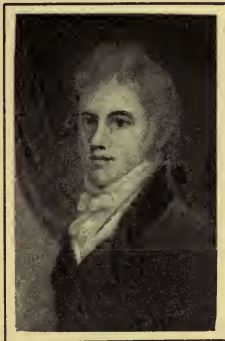
DEAD MAN RESTORED TO LIFE BY TOUCHING
BONES OF PROPHET ELISHA

By Allston, Pennsylvania Academy.



JOHN VANDERLYN

Painted by himself, Metropolitan Museum, N. Y.



EDWARD G. MALBONE

R. I. Through his friendship with Allston, Malbone accompanied him to Charleston in 1800, and there painted miniatures of prominent South Carolinians, including Mrs. Ralph Izard, the beautiful Alice Delancey, who had been previously pictured by both Copley and Gainsborough. Other beautiful women he painted were Rachel and Rebecca Gratz of Philadelphia, the latter being the inspiration for Rebecca in Sir Walter Scott's "Ivanhoe." Allston wrote of Malbone, "He had the happy talent of elevating the character without impairing the likeness. This was remarkable in his male heads, and no woman ever lost beauty under his hand." In Charleston at that time was Charles Fraser, a miniaturist of much ability, whose work is now sought by collectors. As the nineteenth century progressed the portrait gradually lost its preëminence, and the landscape, the story telling picture subject, and later the composition painted for its own sake became the chief expressions of the American artist.

SUPPLEMENTARY READING

ART IN AMERICA

By S. G. W. Benjamin.

1880—Harper & Bros., New York.

AMERICAN PAINTING

By Samuel Isham.

The Macmillan Co.—1910.

The most complete and modern work on the subject.

ARTIST LIFE

By Henry T. Tuckerman

D. Appleton & Co.—1847.

Not so much biographical as laudatory estimates.

PORTRAITS OF WASHINGTON

By Elizabeth Bryant Johnston

A most complete work of reference.

HEIRLOOMS IN MINIATURES

By Anne Hollingsworth Wharton.

J. B. Lippincott Company.—1898.

The standard work on the subject of American Miniature Art.

LIFE OF BENJAMIN WEST

By John Galt.

Published shortly after the death of the artist and long out of print.

THE DOMESTIC AND ARTISTIC LIFE OF JOHN SINGLETON COPLEY, R. A.

By M. B. Amory.

Houghton, Mifflin & Co., Boston—1882.

The standard work on Copley. Difficult to procure.

LIFE AND WORKS OF GILBERT STUART

By George C. Mason.

Charles Scribner's Sons—1879.

An elaborate work now out of print.

LIFE AND LETTERS OF WASHINGTON ALLSTON

By Jared B. Flagg.

Charles Scribner's Sons—1902.

Interesting from a literary standpoint.

LIFE PORTRAITS OF GEORGE WASHINGTON

By Charles Henry Hart.

McClure's Magazine—February, 1897.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

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DECEMBER 22, 1913

Number 45

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Editorial

We have been asked more than once how the schedule of *The Mentor* is planned and how our subjects are selected. The question is a good one, for in the answer is to be found the basic idea on which *The Mentor* plan is established. If the schedules were prepared hastily and without due thought, and if the subjects were selected solely with consideration to the interest of the passing moment, *The Mentor* plan would have no more claim upon thoughtful and intelligent people than the most ephemeral journalistic enterprise. As a matter of fact, however, the schedule of *The Mentor* is prepared for more than a year in advance, and the plan is worked out on broad lines of general education—and not with the thought of merely reflecting the interest of the hour.

★ ★ ★

Of course in some matters we observe timeliness. Our article on Abraham Lincoln will be published during the week in which Lincoln's birthday occurs. Professor McElroy's article on George Washington will appear on February 23rd. The advantage of selecting proper dates for these articles is obvious. In general, however, we arrange the schedule so as to give a just balance of subjects, and we endeavor to follow a certain mental logic in distributing the subjects through the year.

★ ★ ★

And now we are asked how the schedule is made up. The selection of subjects begins with the editors. After considerable

study a list is made that is large enough to form the basis of more than a year's reading. This list is divided into departments, and the subjects in each department are submitted to the member of our Editorial Board who has that department in charge. In a number of cases changes are made and new subjects are suggested by the members of the Advisory Board. Not only are the subjects of the articles determined under their supervision, but the names of the writers are often suggested by them, and in many cases the illustrations are selected under their direction. The association of the members of the Advisory Board with the Editors of *The Mentor* is close and continuous. We give the readers of *The Mentor* the direct benefits of this association.

★ ★ ★

But our answer would be incomplete if it failed to include mention of a most interesting source of suggestion—the reader of *The Mentor*. It is a great pleasure to say this, for it is the best evidence in the world of the co-operative spirit that exists in *The Mentor* Association. That is the spirit we seek.

★ ★ ★

We have had some of the most valuable suggestions from *Mentor* readers. Only last week we received a letter from an interested reader who had been following the historical articles in *The Mentor*. She wanted to know what we had in store for a lover of history. She suggested that it would be interesting to take up history from several special points of view—the great historic rivers for example. The idea is good. Think of the historic value and of the human interest in the story of the Rhine; the story of the Nile; the story of the Danube; the story of the Mississippi! The great rivers of the world have borne some of the most important historic events along on their currents. We are planning a set of articles on this subject.

★ ★ ★

This is but one case in which a reader of *The Mentor* has helped us. We could cite many others. And in acknowledging them we want to express our heartfelt appreciation of the earnest interest shown by our readers in *The Mentor*. Our mail brims over with it every day.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|---|---|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 23. SPORTING VACATIONS |
| 2. MAKERS OF AMERICAN POETRY | 24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS |
| 3. WASHINGTON, THE CAPITAL | 25. AMERICAN NOVELISTS |
| 4. BEAUTIFUL WOMEN IN ART | 26. AMERICAN LANDSCAPE PAINTERS |
| 5. ROMANTIC IRELAND | 27. VENICE, THE ISLAND CITY |
| 6. MASTERS OF MUSIC | 28. THE WIFE IN ART |
| 7. NATURAL WONDERS OF AMERICA | 29. GREAT AMERICAN INVENTORS |
| 8. PICTURES WE LOVE TO LIVE WITH | 30. FURNITURE AND ITS MAKERS |
| 9. THE CONQUEST OF THE PEAKS | 31. SPAIN AND GIBRALTAR |
| 10. SCOTLAND, THE LAND OF SONG AND SCENERY | 32. HISTORIC SPOTS OF AMERICA |
| 11. CHERUBS IN ART | 33. BEAUTIFUL BUILDINGS OF THE WORLD |
| 12. STATUES WITH A STORY | 34. GAME BIRDS OF AMERICA |
| 13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS | 35. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA |
| 14. LONDON | 36. FAMOUS AMERICAN SCULPTORS |
| 15. THE STORY OF PANAMA | 37. THE CONQUEST OF THE POLES |
| 16. AMERICAN BIRDS OF BEAUTY | 38. NAPOLEON |
| 17. DUTCH MASTERPIECES | 39. THE MEDITERRANEAN |
| 18. PARIS, THE INCOMPARABLE | 40. ANGELS IN ART |
| 19. FLOWERS OF DECORATION | 41. FAMOUS COMPOSERS |
| 20. MAKERS OF AMERICAN HUMOR | 42. EGYPT, THE LAND OF MYSTERY |
| 21. AMERICAN SEA PAINTERS | 43. STORY OF AMERICA IN PICTURES: THE REVOLUTION. |
| 22. STORY OF AMERICA IN PICTURES: THE EXPLORERS | 44. FAMOUS ENGLISH POETS |

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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

THE RUINS OF ROME

The Colosseum, The Forum From the Capitol, The Forum Toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian.

By J. WILLIS BOTSFORD

Professor of Ancient History, Columbia University

NUMBERS TO FOLLOW

- | | |
|---|---|
| Jan. 5. MAKERS OF MODERN OPERA
Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck.
By H. E. Krehbiel, Author of "How to Listen to Music," "Studies in the Wagnerian Drama," etc. | Jan. 19. VIENNA, THE QUEEN CITY
Palace from Gardens Schönbrunn, Votive Church, Reichsraths Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Prince's Palace. By Dwight L. Elmendorf, Lecturer and Traveler. |
| Jan. 12. TWO EARLY GERMAN PAINTERS
Dürer: Portrait of Himself; Portrait of a Young Woman, Hieronymus Holzschuher; Holbein: Erasmus, The Meier Madonna, Queen Jane Seymour.
By F. J. Mather, Professor of Art and Archaeology, Princeton University. | Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Areopagus, Theseum, Stadium, Theater of Dionysius. By J. Willis Botsford, Professor of Ancient History, Columbia University. |

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52 East Nineteenth Street, - - NEW YORK

DECEMBER 29 1913
VOLUME I NUMBER 46

THE
MENTOR

THE RUINS
OF ROME

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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

AMONG THE RUINS OF ROME

By GEORGE WILLIS BOTSFORD

Professor of History, Columbia University. Author of "The Story of Rome," "A History of Rome."



ONE OF THE CAMPAGNA AQUEDUCTS

THE MENTOR

DECEMBER 29, 1913 DEPARTMENT OF TRAVEL



MENTOR GRAVURES

THE CAMPAGNA • THE FORUM TOWARD THE CAPITOL
THE FORUM FROM THE CAPITOL • THE COLOSSEUM
THE ARCH OF TITUS • THE TOMB OF HADRIAN

SHORTLY after sunset the express train, speeding north from Naples, emerges from the mountains and begins winding its way down grade. The expectant visitor to the Eternal City sees below him through the car window a broad expanse of plain, sloping imperceptibly on the left to the sea, in front to the Tiber River. It is an ocean of green, here quietly level, there billowed in ridges or headed up in round hillocks.

This is the Campagna, the broad flat belt which borders the Tiber on the left. At first sight it reveals to us its solitude. In early Roman times it had swarmed with peasants who owned the lands they tilled. As the city grew wealthy the district fell into the hands of lords, who covered it with their luxurious villas, peopled by multitudes of slaves. Still later, when Rome was declining, these villas fell to ruins, the slaves disappeared, and Malaria stalked lonely and terrible over the beautiful country she had made her own. Even now she rules it, scarcely weakened by modern progress. The dwellings of her few wretched tenants are miles apart. Herds of sheep and of fierce long-horned cattle pasture on the abundant grass, and along the well-made roads that span the plain an occasional ox-team wearily drags an awkward cart.

But the Campagna has its attractions. It fascinates imaginative tourists and draws them to its heart. Three or four together, their knapsacks filled with food and drink, often take long trips through this wild region, whose eternal quiet speaks peace to the weary mind, whose delicate, ever-changing tints of sky and field appeal to the taste for natural

AMONG THE RUINS OF ROME



EMPEROR CLAUDIUS

beauty, whose ruined villas and towns awaken historical memories of the rise of Rome from a little settlement on the Tiber to a world-wide power and a fame that cannot die.

THE APPIAN WAY

The most impressive features of the Campagna as we view it from the car window or in a stroll along either the old Appian Way or the modern Appian Way, are the ruins of aqueducts. The one here illustrated is the Claudia, named after Emperor Claudius, who completed it. Its sources were more than forty miles distant; while crossing the Campagna the water flowed in a channel supported by a series of gigantic arches. It provided Rome not only with her best water, but her most abundant supply, amounting to more than 400,000 cubic meters daily. All the aqueducts together poured into the city each day more fresh water than the Tiber now empties into the sea.

As we view this work of great utility, we naturally wonder what sort of man was the builder. At the time of his accession he was fifty years old, and had devoted his earlier life zealously to study and writing. Grotesque in manner and eccentric in his habits, he was generally considered a learned fool; and yet he made an admirable ruler. When acting as judge he often slept during the pleas of the lawyers, waking at the close of the trial to give his decision in an equitable and humane spirit. It was unfortunate for the case, however, if he chanced to smell anything good cooking in a neighboring restaurant; for he would adjourn court to refresh himself. He was far more liberal than his predecessors in bestowing Roman citizenship on subject peoples.

To keep the city population supplied with cheap food, he subsidized and insured grain ships at the cost of the



THE TEMPLE OF CASTOR AND POLLUX
The ruins of this famous temple stand in the Forum.

AMONG THE RUINS OF ROME



HOW THE FORUM PROBABLY LOOKED

Temple of Julius Cæsar

Palace of the Cæsars

Basilica Julia

Temple of Vesta

Temple of Castor and Pollux.

government; and his activity in erecting public works is illustrated by the completion of this magnificent aqueduct. It is a fact of great importance that the early emperors, whatever their private characters, almost uniformly devoted themselves to the public good. Personal service to the empire was their chief title to office and the basis on which successive rulers built up their power.

THE FORUM

The city of Rome itself abounds in places and objects of interest more easily reached than the Campagna. It requires at least a teaspoonful of information to appreciate the features of Rome; and to those who are mentally equipped no spot furnishes keener enjoyment than the Forum. An impressive view can be had looking eastward from the Capitol, one of the "seven hills" on which the early city sat. It can be seen that the Forum lies in a valley nearly surrounded by hills. In the tenth and ninth centuries B. C. these hilltops were occupied by villages and the valleys between them were marshes. In the eighth century the villages united to form one city,—Rome,—and the marshes were gradually drained by means of sewers. The low area became at that time the Forum, "marketplace" of the new city. It is an approximate oblong, on the north side of which one of the kings marked off a space,—the comitium

AMONG THE RUINS OF ROME

(assembly-place),—in which all the citizens met to vote on questions of public importance. Adjoining the comitium was the senate-house. King (afterward two consuls), senate, and popular assembly constituted the government. The Forum was therefore the political center of Rome, and from this circumstance it derives all its interest. When one reflects that for nearly five centuries after the downfall of the kings (509-27 B. C.) Rome was a republic, that during that time she conquered and organized in her empire practically the whole Mediterranean basin, we begin

to understand that this spot must have been the scene of stupendous political conflicts, the birthplace of far-reaching legislative and administrative measures. Here worked the brain of the best organized and most enduring empire the world has known.

An essential feature of the Roman government was religion, which the senate and magistrates well knew how to operate for practical ends. It is not surprising, therefore, to find about the Forum the ruins of many temples. There



CLOACA MAXIMA

is the temple of Saturn, now only a group of columns. It rests on an unusually high foundation. Within this basement were chambers which contained the treasury of the state. It was largely by the control of the treasury that the senate long maintained its political supremacy.

A few steps from the temple is the pavement of a great oblong building, of whose superstructure there are but scant remains. This was the Basilica Julia, erected by Julius Cæsar, and rebuilt, after a destructive fire, by Augustus. A basilica was used for law courts and for business purposes. The style of building was borrowed from Greece; but the architect at Rome wrought in the spirit of her people. He left the exterior plain and unattractive, to devote his whole attention to the interior. It is essentially a vast hall, with aisles separated from nave by a row of arched piers in this case, in other basilicas by colonnades. The designer molded, as it were, the interior space, so as to express in the language of art the grandeur of the empire, and in the severe harmony of the lines the orderliness and symmetry of Roman law. No other architectural type so well embodied the imperial idea.

Of the other buildings connected with the Forum the most conspicuous is the temple of Castor and Pollux, just beyond the Basilica Julia.

A M O N G T H E R U I N S O F R O M E

The ruins consist of three slender columns, standing on a high foundation and supporting a fragment of the entablature. These remains belong to the reconstruction of the temple under Augustus. The worship of the twin gods, Castor and Pollux, patrons of cavalry, had been introduced from Greece into Rome in the early republic. The front porch of the temple often served as a platform for party leaders while addressing the crowd in the Forum. On such



TRIUMPHAL PROCESSION ON THE ARCH OF TITUS

occasions it sometimes became the center of violent political conflicts out of keeping with the beauty of the surroundings. This temple and nearly all others at Rome are of the Corinthian order of architecture, distinguished by the capital of clustered acanthus leaves surmounting the graceful fluted column. It is one of the best of its class; and the three columns with their entablature form the most beautiful architectural fragment still preserved from classical Rome.

The present level of the Forum is many feet lower than that of its immediate surroundings. During the three thousand years that separate us from the beginnings of the city the valleys have been gradually filling through the accumulation of debris of ruined buildings, the washings of earth from the surrounding hills, and various other means. Recently scholars have excavated nearly the whole Forum down to the earliest level, laying bare the lower parts of buildings, the earlier pavements, altars, a primeval cemetery, and many other objects. Nearly everything found has been identified and clothed in the historical imagination with the associations of the time when it had a purpose and a meaning. But the spot, once the abode of intense life, is now still; it seems the burial place of a dead society and government; state officials keep drowsy guard over the remains. Tourist and scholar walk undisturbed through this sepulcher of a mighty empire, their senses awakened to the ancient life only by the rush of waters through the subterranean Cloaca Maxima, and to the life



EMPEROR TITUS



THE COLOSSEUM FROM THE NORTH

of our day by the roses, geraniums, and wild Italian flowers that grow luxuriantly wherever a bit of soil is left.

THE ARCH OF TITUS

Beyond the Forum and on the summit of the ridge known as the Velia is the Arch of Titus. We can read the inscription: SENATUS POPULUSQUE ROMANUS DIVO TITO DIVI VESPASIANI F. VESPASIANO AUGUSTO (The senate and people of Rome (dedicated this arch) to

the deified Titus Vespasianus Augustus, son of the deified Vespasianus.) Consider this inscription. Both the Greeks and the Romans propitiated the spirits of the dead with sacrifice and prayer. The founder of a city or any specially great benefactor of the community they venerated after death as a hero, a being intermediate in dignity and power between man and the gods.

It was with this idea that the senate by decree deified (more strictly, heroized) a deceased emperor who seemed to that body to have been a specially worthy ruler. Thus they had deified Vespasian, and after him his son and successor Titus. This arch, therefore, was dedicated by the senate and people to the memory of Emperor Titus after his death. A monument of the kind commemorated a victory so great as to entitle the general to a triumph,—a procession of the victorious commander and his army along the Sacred Way, past the Forum, and up the Capitol to the temple of Jupiter on the summit. The spoils of war were carried in the procession, while games and other festivities rejoiced the hearts of the populace.

This arch is a memorial of the war waged by Titus against the Jews, in which he besieged and destroyed Jerusalem, their holy city. During the conflict the Jews resisted with superhuman energy; and when everything was lost they killed one another and their wives and children as the lot determined, in order not to be slaves. The fame of their heroism is as imperishable as the military renown of the conqueror. The triumphal arch, accordingly, represents the slaughter of innocent people, the crushing of national liberty, the brutal sacking of cities, the merciless sale of captives into slavery. While casting this gloomy shadow, it reflects on the sunlit side the glory of victory and the extension and solidification of Roman power.

THE COLOSSEUM

This immense amphitheater was built by Vespasian and dedicated by Titus. It is a gigantic oval four stories in height. From the north side, which is still nearly intact, the first three stories present simply a series of arcades; the fourth story is a closed wall. Four entrances lead into the arena; seventy-six others into vaulted corridors, whence the spectators passed up various stairways to their seats, which extended in tiers from near the floor to the top of the highest story. The seats have disappeared, but careful measurement places the capacity at 45,000, with standing room for perhaps 5,000 more. Hidden from view were the cages of wild beasts and the cells for gladiators, and beneath the arena were machines for elevating animals to the surface.

The dedication in 80 A. D. was accompanied with games lasting through a hundred days. A Roman "game" involved a contest; and those offered by Titus at the dedication included the baiting and slaughter of savage beasts, fights of gladiators, and a sham naval battle, the arena being flooded for the purpose. It is difficult to understand how a ruler such as Titus, who abhorred bloodshed and would condemn no man to death during his administration, provided the city populace with this bloody, brutalizing sport. But love of popularity has always been a powerful motive among men; and some emperors and patriotic citizens tried to excuse the sport on



INTERIOR OF THE COLOSSEUM ON A FÊTE DAY

AMONG THE RUINS OF ROME

THE BASILICA JULIA

A drawing showing the reconstructed interior of this building, which formerly stood in the Forum.

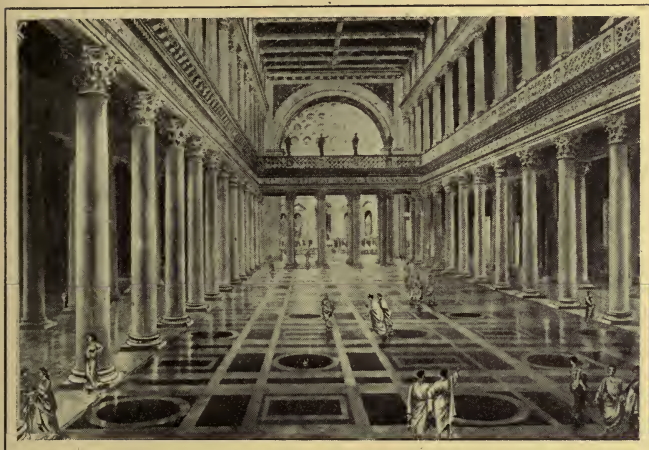


the foolish supposition that it fostered the military spirit. As a matter of fact, the populace who attended these shows grew more and more unwilling and unfit to defend their country and homes against invading barbarians.

It was not till some years after Titus that the spectators began to experience a new kind of pleasure in seeing Christians thrown living to the wild beasts of the arena. Many thus perished as witnesses of a better faith and a higher morality. When, however, Christianity triumphed and became the religion of the empire, an effort was instituted, first by Constantine, to stop the degrading shows. But the people were so frantically addicted to them that they were scarcely abated by government edicts till Emperor Honorius succeeded in abolishing gladiatorial fights in 404. Long afterward the hunting of wild beasts continued. The massive structure remained scarcely impaired by time till about the middle of the fourteenth century, when the greater part of the southern half collapsed, probably through an earthquake. The ruin piled up a "mountain of stone," which for the next five centuries served the Roman nobles as a quarry.

THE GRANDEUR OF THE COLOSSEUM

Some of the most imposing palaces which lend dignity to the modern city have been built with this material. Although fully half the stone has been thus removed, the part of the structure which still remains is the most impressive of all the ruins of the city—a monument of the grandeur and of the moral degradation of Rome. It is an especially rich experience to visit the Colosseum by moonlight, where, seated on a stone at the edge of the arena, we may in imagination, with the aid of the tranquil light,



**THE BASILICA OF
TRAJAN**

One of the buildings of the Forum of Trajan. The interior as it looked in the days of ancient Rome.

reconstruct the vast interior and repeople it with a Roman multitude breathlessly awaiting the opening of the games or exulting over the triumph of a popular favorite. On certain nights the municipal authorities illuminate the interior with colored lights, whose weird spell awakens the imagination to sights of bloody conflict amid a yelling, savage mob.

THE TOMB OF HADRIAN

The most versatile and perhaps the ablest of all the emperors—an artist, poet, philosopher, general, and statesman—was Hadrian. Two-thirds of his reign of twenty-one years (117-138 A. D.) he devoted to travel throughout his vast empire. The object of these journeys was not, like that of our presidents, to explain policies and secure votes for reelection to a second term; for the emperor's lease of power was lifelong. His purpose was rather to discover and meet the needs of his people. We find him accordingly improving the organization, equipments, and discipline of the army, fortifying exposed points of the frontier, negotiating treaties of alliance with border states, building roads, providing the cities he visited with temples, theaters, and aqueducts, carefully overseeing the complex system of administrative officers, or finding relaxation in conversation with architects, authors, and philosophers.

In the period of the decline the tomb was converted into a fortress, and this character it has retained to the present day. During the Middle Ages and early modern times, a period of fifteen hundred years, it was the center of nearly all the factional strife and of



HADRIAN'S TOMB
Now known as the Castle Sant' Angelo.

the civil and foreign wars that raged in and about the city. During this time it experienced the greatest changes in appearance by the removal of decorations and facings and the substitution of ramparts, turrets, and other elements of military defense.

Its present name, Castle of Sant' Angelo, was given it in the time of Pope Gregory the Great. The story is told that in 590, when leading a procession to Saint Peter's in an attempt to check by prayer a dreadful pestilence, "as he was crossing the bridge, even while the people were falling dead around him, he looked up at the mausoleum and saw an angel on its summit, sheathing a bloody sword, while a choir of angels around chanted with celestial voices the anthem since adopted by the Church in her vesper service."



EMPEROR HADRIAN

AMONG THE RUINS OF ROME

In commemoration of the miracle a statue of the Holy Angel Michael stands on the summit with wings outspread.

This castle unites the memories of nearly two thousand past years with the living present. Having stood as a fitting tomb of a noble emperor, and again as the storm center of divisional strife, let it bide henceforth as a durable monument of Italian unity and freedom.



THE APPIAN WAY
Showing the Ruined Roman Tombs.

SUPPLEMENTARY READING

HISTORY OF THE ANCIENT WORLD—
G. W. Botsford.

(The Macmillan Co.) It includes a brief history of Rome.

TOPOGRAPHY AND MONUMENTS OF ANCIENT ROME—*S. B. Platner.*

(Second edition, Allyn & Bacon.) The best treatment of the subject in English.

RUINS AND EXCAVATIONS OF ANCIENT ROME—*Rudolfo Lanciani*

(Houghton, Mifflin Co.) By the greatest living authority on Roman topography.

THE ROMAN FORUM—*C. Huelsen.*

(Stecheit & Co.) By a great scholar.

THE ART OF THE ROMANS—*H. B. Walters.*

(The Macmillan Co.) Treatment of the elements by a well known authority.

ROME DESCRIBED BY GREAT WRITERS—
Editor, Esther Singleton.

(Dodd, Mead & Co.) Instructive and inspiring sketches by Maeterlinck, Crawford, Dickens, and other famous authors who have visited Rome.

A SOURCE BOOK OF ANCIENT HISTORY—
C. W. & L. S. Botsford.

(The Macmillan Co.) Extracts from ancient writers relating to the Romans.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

Vol. I

DECEMBER 29, 1913

No. 46

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Editorial

The present number of *The Mentor* is the last of the calendar year—not that of *The Mentor* year, for that will end in February next. The turn of the calendar year, however, brings with it the inevitable moment of retrospection. This is merely a habit of the human mind, for the New Year is only a human establishment. In a sense it may be said that every day is the beginning of a new year and the ending of an old year. The real new year for a human being, it seems to us, begins with his birthday, for that is the beginning of all things for him. Our new year will begin with the number of *The Mentor* on which we print for the first time Volume II—and that will be next February. But, indulging for a moment in the mood of retrospection that the season brings, we look back to that day last February when we sent out the first number of *The Mentor* to our readers. We had readers even then, for the mere announcement of the publication brought a gratifying response. Many thousands, attracted by the plan, invited *The Mentor* to their homes before the first number had been printed.

★ ★ ★

We thank these early readers, for they showed us that there was a public ready for *The Mentor*. These first friends have stayed by us from the beginning, and we hope that during the months gone by we have gained in their esteem. Their number has been many times doubled since our first number appeared, but our hearts are warm toward them, for they took our

word for the plan before we had any publication to show. And it means a great deal to us to note that they have stayed with us through the weeks of our growth.

★ ★ ★

It means, too, a great deal in a practical way to us, for it shows that the interest in *The Mentor* plan is an enduring one. There has been so much enthusiasm over some of the beautiful gravure pictures that it was only natural to speculate at times as to the motive that impelled some to subscribe. We know now to our own great satisfaction that it is not simply a picture-loving public that takes *The Mentor*. The serious interest in the subjects that we have published, the earnest desire to know what subjects would be forthcoming, the intelligent suggestions that we receive concerning various subjects that might be included in *The Mentor* plan—all these, and then the numerous evidences in our mail that *The Mentor* is bringing something new into the home life, convince us that when we shaped our plans on the broad lines of a comprehensive, popular education we builded well.

★ ★ ★

This is the season for resolutions. We registered our resolution when we founded *The Mentor* Association. We could only re-affirm it now. So, at the turn of the year, instead of a resolution, we offer a promise. We will give during the year of 1914 a full measure of the interesting matter that has made friends for *The Mentor* in the past—and we will give more. We will add to the wealth of information that we have supplied in the fields of history, art, literature, travel, and science,—and we will broaden our scope so as to include articles that will be helpful as well as instructive.

★ ★ ★

We mean to make every number count in value and in interest. Our wish is that each member of our Association shall say, on laying down a number of *The Mentor*, that he is richer in the knowledge that cultivates or in the information that is helpful, and that he has at all times been interested and entertained.

★ ★ ★

May the year of 1914 be one of pleasure, profit and progress to the members of *The Mentor* Association!

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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 6. MASTERS OF MUSIC
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MAKERS OF MODERN OPERA

Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck.

By H. E. KREHBIEL

Author of "How to Listen to Music," "Studies in the Wagnerian Drama," etc.

NUMBERS TO FOLLOW

- | | |
|---|--|
| <p>Jan. 12. TWO EARLY GERMAN PAINTERS
 Dürer: Portrait of Himself; Portrait of a Young Woman, Hieronymus Holzschuher; Holbein; Erasmus, The Meier Madonna, Queen Jane Seymour.
 <i>By F. J. Mather, Professor of Art and Archaeology, Princeton University.</i></p> | <p>Jan. 26. ANCIENT ATHENS
 The Parthenon, The Acropolis, Mars' Hill or Areopagus, Theater of Dionysius, Theseum, Stadium.
 <i>By G. Willis Botsford, Professor of Ancient History, Columbia University.</i></p> |
| <p>Jan. 19. VIENNA, THE QUEEN CITY
 Palace from Gardens Schönbrunn, Votive Church, Reichsraths Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Palace. <i>By Dwight L. Elmendorf, Lecturer and Traveler.</i></p> | <p>Feb. 2. THE BARBIZON SCHOOL
 Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Old Oak, Dupré; The Gleaners, Millet.
 <i>By Arthur Hoeber, Author, Artist and Critic.</i></p> |

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JANUARY 5 1914
VOLUME I NUMBER 47

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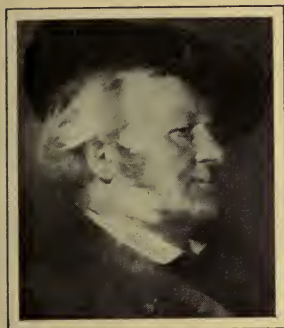
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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

MAKERS OF MODERN OPERA

By H. E. KREHBIEL

Author and Music Critic



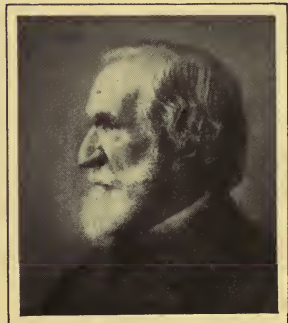
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THE MENTOR

JANUARY 5, 1914



DEPARTMENT OF
FINE ARTS



VERDI

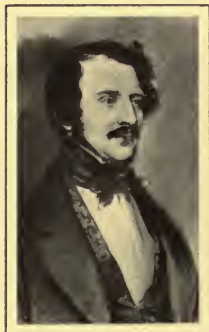
MENTOR GRAVURES

VERDI	•	PUCCINI	•	GOUNOD
MASSENET	•	STRAUSS	•	HUMPERDINCK

THE form of entertainment called opera had its origin a little more than three centuries ago in an effort made by a company of scholars and musical amateurs in Florence to rescue music from the artificiality into which the composers, who were all churchmen, had forced it.

The Florentine group had convinced themselves by study that music had been effectively linked with poetry and action in the Greek stage-plays, and in striving to imitate these they created the art-form which in time came to be called "opera"—though at first it was known by names all more or less closely connected with the terms which the composers of today use to describe their dramatic works,—lyric dramas, musical dramas, and so forth. The new style quickly spread over Europe, and inasmuch as Italy was the home of music, it retained for a time the Italian language and the style of musical composition evolved by its creators. Soon other nations, impelled by a desire to hear the new lyric plays, began to translate the Italian books into their own languages. This brought with it a recognition of the incongruity between Italian music and the French, German, and English languages, and the dramatic poets and musicians of these countries began to seek more satisfactory idioms in which to express their ideals. Thus there came into existence the three great schools of operatic composers whose latterday representatives are here considered.

Two men mark the point of departure of the lyric drama of today from the general style which characterized opera all the world over during



GAETANO DONIZETTI



GIOACHINO ROSSINI

the first two centuries following its invention. They are Verdi (vair-dee), the Italian, and Wagner (vahg'-ner), the German; and, strangely enough, they were both born in 1813. The latter exercised an influence which was universal, and Verdi fell under it.

THE GLORY OF VERDI

But neither in precept nor in practice was the great Italian brought to disavow the native genius of his people. That is the

great glory of Verdi. For decade after decade he kept pace with his German rival in the march toward truthfulness and variety of expression in the lyric drama; but never did he forget that the first, the elemental, appeal which music makes is through melody. His conception of melody changed as his artistic nature grew and ripened; but song, vocal melody, is as dominant a factor in his first successful opera, "Nabuco," performed in 1842, as it is in "Falstaff," which he gave to the world fifty-one years later. Verdi's music illustrates every step of progress which Italian opera has taken, from the time when Rossini overcame the taste formed by the last masters of the eighteenth century till the advent of the impetuous champions of realism who disputed popularity with him in the closing years of the nineteenth. His ideals when he wrote "Oberto" in 1839 were those of his immediate predecessors, Bellini (bel-lee'-nee) and Donizetti (don-needzet'-tee); but his voice was ruder,—so rude, indeed, as to lead Rossini (rossee'-nee) to describe him as a "musician with a helmet." This rudeness was the first expression of his desire for passionate and truthful expression, a desire which at the height of his spontaneous creative powers reached its finest flower in the final trio of "Il Trovatore" and final quartet of "Rigoletto," two examples of operatic writing which are as good in their way as any that French or German opera has to show.

It is no depreciation of the mature and perfect Verdi of "Otello" and "Falstaff" to say



VERDI'S BIRTHPLACE AND HIS HOME



GIUSEPPI VERDI

From a painting by Millicovitz.



LA SCALA OPERA HOUSE

Where many of Verdi's works had their first performance.

that he reached the climax of his melodic inventiveness in "Il Trovatore" (tro-vah—to'-re), "Traviata" (trah-vee-ah'-tah), and "Rigoletto" (ree-go-let'-to), and that "Aïda" (ah-ee'-dah), which is now his most universally admired work, is such because it is a product of his combined melodic inspiration and his marvelous judgment, skill, and taste, developed by study and reflection. The greater charm which "Aïda" exerts now is due as much to the advanced ideals of the public, which Wagner was largely instrumental in creating, as to the refined and deepened sense of dramatic pro-

priety and beauty which Verdi discloses in its melody, harmony, and instrumentation.

If his mind was more impetuous in the sixth decade of the last century than in the tenth, it was of infinitely finer fiber at the last. When his creative impulses came to wait upon reflection his music showed much nicer adjustment of the poetical and musical elements than had prevailed in his works thitherto, his harmonies became richer, the blatancy of his orchestration disappeared, and his instruments became more beautiful and truthful associates in expression with the singers of the drama than they had ever been. When he reached "Falstaff" and "Otello" the last bit of slag which had vulgarized his earlier works was cast aside, and he stepped forth as full an exemplar of national art as Wagner. In this last incarnation of the Italian spirit he was helped by his collaborator Boito (bo-ee'-to), a poet as well as a composer, and therefore a type of the true dramatic artist as he existed in ancient Greece, and as Wagner conceived

MAKERS OF MODERN OPERA



PIETRO MASCAGNI
Composer of *Cavalleria Rusticana*.



RUGGERO LEONCAVALLO
Composer of *Pagliacci*.

There can scarcely be a doubt but that it was to turn his hotheaded young countrymen back to the path which he knew to be the only correct one for them that Verdi made his supreme effort in his last two works. Under the new influence the young Italians had plunged headforemost into realism of the crassest sort, and that they might follow a vulgar bent for lurid expression they went to the Neapolitan slums for their subjects.

REALISM IN OPERA

Some of the first fruits of the tendency toward realism are plays whose plots can scarcely be narrated without moral and even physical nausea. Compared with them Mascagni's "*Cavalleria Rusticana*" (kah-vahl-lay-ree'-ah rus-tee-kah'-nah) and Leoncavallo's (lay-own-kah-vahl'-o) "*Pagliacci*" (pahl-yah'-chee) are sweet and sane. After the taste for hot blood had been measurably satiated and the failure of scores of operas in which lurid orchestration, violent shriekings, and rough harmonies had supplanted

him when he projected his Artwork of the Future. It was Verdi's association with Boito which was largely responsible for the fact that he became the successor as he had been the predecessor of Mascagni (mahs-kahn'-yee).

After the death of Verdi nobody was readier to concede how much he had meant to Italian art than Mascagni, who had been the first to profit by the revolt against Verdi

which came with the advent of Wagner's art in Italy. When "*Lohengrin*" (lo'-en-grin) made its way into Florence and other places many pupils at the conservatories forsook Verdi and followed Wagner. The effect may have been a good one.



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GIACOMO PUCCINI

MAKERS OF MODERN OPERA

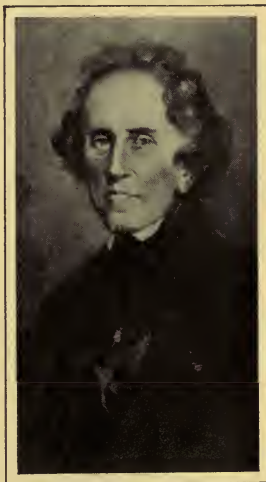
the old national ideal there came back again the reign of dramatic melody, albeit in a new form, as we have it in the works of Mascagni, Leoncavallo, and Puccini (poot-chee'-nee).

Puccini's operas are not entirely purged of artistic coarseness (as witness "Tosca" and "The Girl of the Golden West"); but he has been true to his Italian mission as a melodist, and has besides widened the Italian canvas to receive the new element of local color, which is an essential element in "Madame Butterfly," the most extraordinary feature of which is the degree in which such stubborn material as Japanese melody has been made to yield up a charm which it does not at all possess in its native state.

Fifty years ago, so far as Americans were concerned, French opera was practically summed up in "Les Huguenots" and "Faust." Meyerbeer (my'-er-bare) was not a Frenchman, but the embodiment of merely sensuous tendencies which belonged no more to one people than to another, but which found its fittest expression in the glamour of Parisian life. That Gounod (goo-no') should have prevailed against these tendencies is to the great credit of the man and the people from whose loins he was sprung.

GOUNOD'S MUSIC

Amiability was as marked a characteristic of Gounod's music as it was of his personality. He was graceful and winning, but not strong. He was an emotionalist and a mystic. When his expression of passion ran out into ecstasy he was at his best, and he could give expression to an emotional state better than he could depict its development. Essentially, therefore, he was a lyrical rather than a dramatic composer. The two most perfect products of his genius both disclose the climax of their beauty in scenes wherein ecstatic utterance asserts its right. The gems in Gounod's crown are the garden scene of "Faust" and the balcony scene of "Roméo et Juliette." Critics have placed a high estimate upon the latter opera, and the lovers of sentimental church music are fond of Gounod's religious ballads (they are nothing else), one or two of his masses, and the oratorio "The Redemption"; but to the historian and the people of the future it is not likely that he will be more than the composer of "Faust," an opera which has a history that is unique in operatic annals. It had been in the repertory of the Théâtre Lyrique ten years when it was transferred to the Académie Nationale (or Grand Opera, as it is popularly called) in 1869. When the



GIACOMO MEYERBEER
1791—1864
Composer of *Les Huguenots*.

MAKERS OF MODERN OPERA

transfer was made it had already been performed four hundred times in Paris, and before Gounod died in 1893 it had been performed nearly seven hundred times more. No opera has had a record comparable with this, and there is yet no evidence of loss of popularity in France, England, or America.

As a musician Gounod may be described as an eclectic. Though his genius was essentially lyrical, his models were the kings of dramatic music,—Mozart, Weber (vay'-ber) and Wagner. To his love for the first of these he raised a lovely monument in a book on "Don Giovanni" (jo-vahn'-nee), which opera, he said, had influenced his whole life like a revelation, and had remained from the beginning the embodiment of dramatic perfection. He was one of the first of Wagner's disciples in France; but his lyrical trend did not permit him to follow the German poet-composer to the logical outcome of his theories. Wagner's influence upon him stopped with "Lohengrin." Thereafter, as Gounod himself expressed it, he and Wagner



CHARLES FRANCOIS GOUNOD
1818—1893.

traveled in diametrically opposite directions, he seeking to grow more simple in his manner and more desirous to achieve his ends by unaffected means and truthfulness of feeling. At the end he was disposed to consider Wagner an aberration of genius, a visionary haunted by the colossal, unable longer to estimate aright his own intellectual powers, one who had lost the sense of proportion.

So far as American people are concerned the operatic Gounod lives only in "Faust" and "Roméo et Juliette." There have been a few fitful per-



GOUNOD'S RESIDENCE IN PARIS

formances of "Mireille" (mee-ray') and "Philémon et Baucis" (Anglicized: fy-lee'mon and baw'sis); but all the other operas on his list are a blank.

Very different is the case of the most popular of his successors, Massenet (mahs-nay'); though it is more than likely that he too will become a two-opera man. Massenet is the most popular of Gounod's successors, but not the greatest. A greater musical dramatist than he was Bizet (bee-zay'); a greater musician and almost also as prolific an opera writer was, or is, Saint-Saëns (sahng-song'). These two men are represented in current opera lists by a single opera each; but of Massenet's works New Yorkers have heard no less than eleven,—*"Werther"* (vare-ter) and *"Manon"* (mah-nong'), which are likely to endure, and *"Le Cid"* (lay sid), *"La Navarraise,"* *"Le jongleur de Notre-Dame"* (translated: The juggler of no'-tr dahm), *"Thaïs"* (tah-ees'), *"Hérodiade,"* *"Sapho"* (sah-fo'), *"Grisélidis,"* and *"Cendrillon"* (sang-dri-yong') which are not likely to endure long.



AMBROISE THOMAS
Composer of *Mignon*.



CAMILLE SAINT SAËNS
Composer of *Samson and Delilah*.

THE QUALITY OF MASSENET

So many operas ought to speak well of Massenet's versatility, as it surely does of his productiveness and industry; but the individuality of this composer, which is incontestable, is an individuality of style which leans heavily on sameness. The French wits who thought it clever to dub him *"Mademoiselle Wagner"* twenty years ago never got the opportunity to call him *Madame Wagner*. He never grew up to that estate. He did not grow older in thought or riper in creative ability; but only more facile in expression.

All of Massenet's operas are essentially illustrative of the sentimental spirit of French art. Whether Gounod attempts to write an oratorio on so sublime a subject as the fall and redemption



LEO DELIBES
Composer of *Lakmé*.

MAKERS OF MODERN OPERA

of man, or Massenet tries to picture the touching faith and piety of an honest mountebank, it is all one: the music is bound to run out into a strain of religious balladry. But French music as represented by Gounod and Massenet is ingenuous also in its persistent pursuit of beauty. The northern ideal of strength before beauty, or truth before convention, is not for the French, with their devotion to elegance of utterance, and this fact has saved their lyric stage from the deplorable tendency exhibited

by the most notable, and probably greatest, German composer since Wagner, namely, Richard Strauss (strous). Oscar Wilde, though English, wrote his "Salomé" in French; but it had to wait for the coming of a German for a musical glorification of its morbid attraction



JULES MASSENET, 1842-1913

toward dead bodies. Nor is Electra's bestial ferocity, as pictured by Hoffmannsthal and Strauss, likely soon to find favor among the French. Thus

much must be said in favor of the artistic tendency of a people who are still willing to hark back to a miracle-tale like that of "Our Lady's Juggler," or to a legend like that of "The Patient Grizel," for operatic material.

Between Gounod and Massenet there stands at least one French dramatic composer who accomplished much, but promised more in respect of the development of the lyric drama. Bizet's "Carmen" has won heartier recognition in Germany than even Gounod's "Faust." Perhaps the qualities which conquered this distinction were against it when it first appeared in its native land. It may have been a feeling of its approach to an extra-national ideal which made the French people, who with all their enthusiasm for art are yet strongly predisposed in favor of their own ideals, scent an objectionable Teutonism in "Carmen" and give it only tardy recognition; perhaps also more than a touch of jealous patriotism.



MASSENET IN HIS STUDIO IN 1891



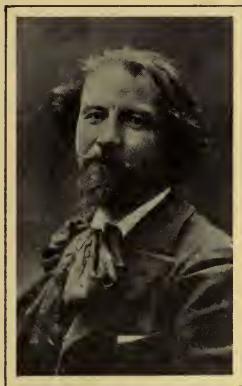
GEORGES BIZET—1838-1875
Composer of *Carmen*.

The Franco-Prussian War had a twofold effect upon music in France,—it threw the people back upon an appreciation of some of their own composers,—Berlioz (bear-lee-oze), for instance,—and also turned them against not only the German, but also all of their own composers in whom they thought they recognized German influences. The feeling was not only strong to taboo Wagner, but everybody in whose music they scented *Wagnerisme*. Their conception of the term was amusingly vague. They did not recognize it in the freedom of form manifested in “Faust”; but felt it in the truthful and forceful dramatic expression which marked “Carmen,” and especially in Bizet’s use of the typical phrase, the *Leitmotiv*. Wagnerism had to be purged

by time before Charpentier (shahr-pong-tee-ay) could triumph with “Louise,” and Debussy (day-boos-see’) with “Pelléas et Mélisande” (pale-lay-ahs’ ay may-lee-sahnd’), works in which the Wagnerian system is much more extensively and frankly used than in “Carmen.”

THE INFLUENCE OF WAGNER

French, German, Italian, Russian, and English composers have for half a century been under the domination of Wagner’s influence. In France and Italy he put a new spirit into opera; but the composers did not attempt to follow him slavishly in both practice and precept. In Germany, on the other hand, many of his disciples made the attempt and failed. Two only have created living works—Engelbert Humperdinck (hoom’-per-dink) and Richard Strauss. The more interesting phenomenon of the two is presented by Humperdinck, who has not only



GUSTAVE CHARPENTIER
Composer of *Louise*.



CLAUDE DEBUSSY
Composer of *Pelléas et Mélisande*.

MAKERS OF MODERN OPERA

applied Wagner's theories to the musical score of his masterpiece, "Hänsel und Gretel" (hen'-zeloont gray'-tel), but has extended their application to dramatic material.

HUMPERDINCK AND WAGNER

Wagner held myth to be the best subject for the lyric drama; Humperdinck has extended the principle to include fairy tales, which, in a sense, may be said to be decayed myths. Taking the German form of the story of the Babes in the Wood, he has turned it into an opera which illustrates the methods Wagner employed in his great mythological tragedy, "The Nibelung's Ring," and has given the methods a peculiar charm by making his musical symbols (*Leitmotiven*) out of nursery jingles and tunes like them. Notwithstanding that he was thus hewing to a line drawn by another, the opera has a melodic fluency and freshness which have scarcely a parallel in modern opera. A later work "Königskinder" (Royal Children), though full of beauty, lacks the spontaneity and charm of its predecessor largely because its book is stilted in language, its symbolism too much in evidence and not sufficiently sympathetic, and its construction faulty.



ENGELBERT HUMPERDINCK



RICHARD STRAUSS

RICHARD STRAUSS

Richard Strauss reflects the tendency of the times away from all ideal things. Physical, moral, and mental degeneracy are the subjects which he has attempted to glorify in "Salomé" and "Elektra," and shameless immorality in "Rosenkavalier" (ro'-zen-kahy-ah-leer'). To the celebration of such things and to the promotion of his material interests he is prostituting the finest musical gifts possessed by any composer known to the present day.

Not all the men who deserve to be called makers of modern opera have been mentioned

MAKERS OF MODERN OPERA

as yet. There are Frenchmen whose works have shown more vitality than those of Charpentier and Debussy, though these two, representing a more individual tendency, are generally singled out for comment when the talk is of latter-day men.

OTHER MODERN COMPOSERS

There is still a strong feeling among the lovers of French opera for Ambroise Thomas because of his "Mignon," and Delibes because of his "Lakmé" and his ballets. The dramatic, or pantomimic, dance is getting a stronger hold on the stage every day, and nothing has yet been produced in this line more graceful or in all artistic elements more elegant than "Coppélia." Saint-Saëns's "Samson et Delilah," though better fitted for the concert-room than the theater, has also won its way to recognition in America and England; while Germany, forgetting that Berlioz was pitted against Wagner by the characteristic spirit after the Franco-Prussian War, continues to pay deep respect to "Benvenuto Cellini." Wolf-Ferrari, half German, half Italian, has fought his way to the fore with two works in which his genius shows at its best ("Il Segreto di Susanna" and "Le Donne Curiose"), and lately a Russian, Mousorgsky, has come crashing through the veneer of conventional art with his "Boris Godounov" in a way which justifies the cry raised long ago by this writer in the concert-room: "Beware of the Muscovite!"



ERMANNO WOLF-FERRARI
Composer of *The Jewels of The Madonna*.

SUPPLEMENTARY READING

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A thoughtful, scholarly and well written book.

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Volume I

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Editorial

The new year is here and with it the forward look. It is the time for announcements, and the magazines of the day are filled with them. The Mentor Association does not lay down a definite and fixed program for a year ahead, week by week. It is important that our schedule should be elastic. But we want our readers to know the plans of The Mentor for 1914, and so we print herewith a list containing some of the subjects scheduled. The articles may not appear in the exact order of this list. Definite dates will be announced later. We print the list for the purpose of giving our readers an idea of the scope and variety of the year's program.

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TWO EARLY GERMAN PAINTERS, DÜRER AND HOLBEIN. Portrait of Himself, Dürer; Portrait of Young Woman, Dürer; Hieronymus Holzschuher, Dürer; Erasmus, Holbein; The Meier Madonna, Holbein; Queen Jane Seymour, Holbein. By Professor F. J. Mather, Princeton University.

VIENNA, THE QUEEN CITY. Palace from Gardens Schönbrunn, Votive Church, Reichsrats Gebäude, Old Vienna, Maria Theresa Monument, Hoch Brunnen Fountains and Prince's Palace. By Dwight L. Elmendorf.

ANCIENT ATHENS. Parthenon, The Acropolis, Mars Hill (Areopagus), Theseum, Stadium, Theater of Dionysius. By Professor George Willis Botsford, Columbia University.

THE BARBIZON PAINTERS. Evening, by Daubigny; The Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Wild Oak, Dupré; The Gleaners, Millet. By Arthur Hoebor.

ABRAHAM LINCOLN. Lincoln, the Boy, Lincoln as a Rail Splitter or Flatboat Man, the Douglas Debates, President Lincoln, Emancipation Proclamation, Assassination. By Professor Albert Bushnell Hart, Harvard University.

MEXICO. Mexico City, The Cathedral, The Palace, Popocatepetl, Chapultepec, Scenic View. By Frederick Palmer, Author and Journalist.

GEORGE WASHINGTON. The Surveyor, Braddock's Army, Taking Command of American Army, Valley Forge, Farewell Address, Inauguration as President. By Professor Robert McNutt McElroy, Princeton University.

AMERICAN PROSE WRITERS. Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding. By Hamilton W. Mabie.

COURT PAINTERS OF FRANCE. Parnassus, Claude Lorrain; The French Comedy, Watteau; Shepherds in Arcadia, Poussin; Louis XIV, Rigaud; Marie Leczinska (wife of Louis XIV) Van Loo; Music Lesson, Lancret. By W. A. Coffin.

GLACIER NATIONAL PARK, MONTANA. Morning Eagle Falls, Shore Line of Lake St. Mary, Iceberg Lake, Two Medicine Camp on Two Medicine Lake, McDermott Falls, Gunsight Lake and Mount Jackson. By William T. Hornaday.

GRECIAN MASTERPIECES. Venus de Milo, Disk Thrower, The Three Fates, From Parthenon Pediment; Samothracian Victory, Hermes, Pericles.

EARLY ENGLISH POETS. Geoffrey Chaucer, Edmund Spenser, John Milton, John Dryden, Alexander Pope, William Cowper. By Hamilton W. Mabie.

FLEMISH MASTERS OF PAINTING. Rubens and Isabella Brandt, Rubens; The Lion Hunt, Rubens; Helene Fourmont and Daughter, Rubens; Duke of Buckingham with Horse, by Van Dyck; William II of Orange and His Bride, Van Dyck; Duke of Richmond and Lenox, Van Dyck. By Professor John C. Van Dyke.

HISTORIC AMERICAN HIGHWAYS. Boone's Wilderness Road, Cumberland Road, Braddock's Road, Old Natchez Trail, Sante Fé Trail, Oregon Trail. By H. Adington Bruce.

Other subjects for the year are as follows:

BERLIN. By Dwight L. Elmendorf.

MASTERS OF THE PIANO. By Henry T. Finck.

AMERICAN POETS OF THE SOIL. By Burges Johnson.

FAMOUS AMERICAN WOMEN PAINTERS. By Arthur Hoebor.

OUR FEATHERED FRIENDS. By E. H. Forbush.

HOLLAND. By Dwight L. Elmendorf.

THE CONQUEST OF THE AIR. By Henry Woodhouse.

FATHERS OF THE CONSTITUTION. By Professor Albert Bushnell Hart.

THE CELESTIAL WORLD.

INDIA. By Dwight L. Elmendorf.

RUGS AND RUG MAKING. By J. K. Mumford.

FAMOUS EUROPEAN WOMEN PAINTERS.

MASTERS OF THE VIOLIN. By W. J. Henderson.

GREAT RIVERS. Story of the Rhine.

GREAT PULPIT ORATORS.

JAPAN. By Dwight L. Elmendorf.

WOMEN OF THE FRENCH COURT.

FOUNDERS OF ENGLISH PAINTING. By Arthur Hoebor.

AMERICAN COLONIAL FURNITURE.

HISTORIC AMERICAN HOMES.

CHINA AND CHINA COLLECTING.

★ ★ ★

These titles are not representative of all the departments in the interesting course that The Mentor is developing. Had we four times the space we could fill it with equally attractive features. What we print, however, will afford some idea of the wealth of material that has been planned for early publication.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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| <p>No. 1. BEAUTIFUL CHILDREN IN ART
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3. WASHINGTON, THE CAPITAL
4. BEAUTIFUL WOMEN IN ART
5. ROMANTIC IRELAND
6. MASTERS OF MUSIC
7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
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14. LONDON
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23. SPORTING VACATIONS</p> | <p>No. 24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
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By F. J. MATHER

Professor of Art and Archaeology, Princeton University

NUMBERS TO FOLLOW

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|--|---|
| <p>Jan. 19. VIENNA, THE QUEEN CITY
Palace from Gardens, Schönbrunn, Votive Church, Reichraths Gebrüde, Old Vienna, Maria Theresa Monument, Hirschtahl Brunnen, Fountains and Schwarzenberg Palace. By Dwight L. Elmendorf, Lecturer and Traveler</p> | <p>Feb. 2. THE BARBIZON PAINTERS
Evering, Daubigny; Holy Family, Diar; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacques; The Old Oak, Dupré; The Glaciers, Millet. By Arthur Hester, Author, Artist and Critic.</p> |
| <p>Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Mars Hill or Areopagus, Theatre of Dionysius, Theseum, Stoa of Apollo. By G. Walter Dotford, Professor of Ancient History, Columbia University.</p> | <p>Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Ford's Theatre at Washington, Signing the Emancipation Proclamation. By Albert Mahanell Hart, Professor of Government, Harvard University.</p> |

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TWO EARLY GERMAN PAINTERS

DÜRER AND HOLBEIN

By FRANK JEWETT MATHER, Jr.

Marquand Professor of Art and Archeology, Princeton University



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JANUARY 12, 1914



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HIERONYMUS HOLZSCHUHER	Dürer	QUEEN JANE SEYMOUR	Holbein

ALBRECHT DÜRER

A GREAT painter gives us much more than skilfully arranged lines and colors. These are only the symbols by which we may share his vision of the world. What we must try to find in any work of art is the soul of a great man. This is particularly true of so serious an artist as Albrecht Dürer (doo'-rer) of Nuremberg, who was born in 1471, a little before the outbreak of the Protestant Reformation. In that movement he shared heartily, but without bitterness for the Catholic Church, in which he had been bred. He was a broad-minded Christian, a thoughtful and thorough craftsman. In the little drawing he did of himself at thirteen we see the serious, worried lad already a competent draftsman. We may see him again in the Madrid portrait, the confident young painter of twenty-seven; at Munich, the mature and dignified artist of thirty-six; and finally, in the haggard woodcut profile, as a man grown old with unabated ardor of spirit.

The accent of study and concentration is present at every stage. He painted so carefully that such work did not pay him. The engravings, of which he did about 100 with his own hand, brought him in a comfortable fortune. They are marvels of faithful observation and of minute execution. When old age and illness made painting and engraving difficult, he wrote books on the proportions of the human body and the art of

TWO EARLY GERMAN PAINTERS



THE KNIGHT, DEATH, AND THE DEVIL, by Dürer

graven in the copper they were filled with ink, which under heavy pressure from a roller press was transferred to paper. The lines of Dürer were so fine and closely spaced that the whole print got a charming pearly quality which is well represented in our reproductions. Bible stories, the life of Christ and the Virgin, popular customs, portraits of his learned friends, and a strange series of plates having a moral meaning may be specially noted. In 1513 and 1514 he engraved what are called the four master plates, two of which are reproduced.

THE KNIGHT, DEATH, AND THE DEVIL. Upon a splendid steed an armored knight rides through a rocky defile, high above which is seen his goal, an imposing castle. Forms of horror beset the traveler. The horse sniffs impatiently at a skull in the road. King Death himself, mounted on a jaded nag, holds up an hourglass. The Knight's hours are measured. Behind the horse stalks a swinelike form, which may represent the lower temptations that assail a warrior of the Lord. Regardless of these

fortification. We must not expect a man of such stern and high ideals to be charming. He may, however, have many true things to tell about life and character that it behooves us to know.

THE ENGRAVINGS

At fifteen Dürer was apprenticed to the painter and woodcutter, Michael Wohlgemuth. The lad saw the advantages of the new process of woodcutting and copperplate engraving, by which a design might be multiplied. Then the good wife Agnes, whom he married by parental arrangement at twenty-three, came to be a thrifty saleswoman for the prints. The work was of the most taxing kind, being all done under a magnifying lens. When the firm lines had been



MICHAEL WOHLGEMUTH
By Dürer

nightmare shapes, the Knight holds his restive horse in the road. Fortitude has overcome sin and fear of death. Such seems the large, informing idea of a picture which would be exquisite if regarded merely as minute delineations of forms of rocks and trees, and textures of hair and armor.

SAINT JEROME IN HIS STUDY. In depicting the Cardinal Saint, who in the late fourth century translated the Holy Scriptures into eloquent Latin, Dürer may well have wished to emphasize the enviable serenity of the scholar's lot in contrast with the perilous course of the Knight. Everything in this study speaks of peace and steady, satisfactory endeavor. The light shimmers upon wall, floor, and ceiling like a blessing. It seems as if no sight or sound of troublous or unworthy sort could enter this scholar's sanctuary. The skull and hourglass are no longer symbols of dread. The saint is oblivious of the passage of time, and looks forward to death as the opening of fuller knowledge. The elaborate and beautiful details of the room assure us that this is no mere

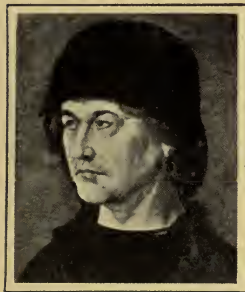


SAINT JEROME IN HIS STUDY, by Dürer

dream of an idealist, but an actual place that a student of the divine mysteries might inhabit. A different kind of peacefulness pervades the small engraving of the Hermit Saint, Anthony of Egypt, behind whom rise the picturesque walls and roofs of Dürer's own Nuremberg.

THE WOODCUTS

The engravings are by Dürer's own hand; the woodcuts are copies of his designs by capable assistants. As early as 1499 he had published the impressive illustrations for the Revelation of Saint John. For terror and ferocity the print repre-



THE ARTIST'S FATHER
By Dürer

TWO EARLY GERMAN PAINTERS

senting the four riders who begin the destruction of mankind before the last day has never been equaled. For twelve years he worked at the designs for the Life of the Virgin, and a large and a small series of the Passion of Christ. One woodcut from the Little Passion, Christ in Geth-



THE FOUR HORSEMEN OF THE APOCALYPSE
By Dürer

semane with the sleeping apostles, is reproduced. He has used the small scale of the plate to indicate a peculiar heartlessness in the disciples calmly sleeping so near their agonized Lord. The postures of vehement prayer and of complete exhaustion are affectingly truthful. The basis of such designs is the artist's own pen drawing, which is pasted or traced



THE AGONY IN THE GARDEN
By Dürer



THE DESCENT FROM THE CROSS
By Dürer

TWO EARLY GERMAN PAINTERS

on a pear-wood plank. All the blank spaces are cut away with a knife, leaving the lines in relief. This wood block may be set up with type pages and printed on an ordinary press. It is thus better adapted to book illustration than engraving, which requires special printing.

About 1511 Dürer reprinted the Revelation, and published the three new books. They were justly popular, and from that time he painted only when he pleased. The woodcuts, which faithfully represent drawings made with a coarse quill pen, will look rude to eyes accustomed to the often meaningless finish of modern illustrations. It will require patience to see how direct, sincere, and vigorous is the expression. With so coarse a tool nothing can be left to chance or smoothed down. Every line must tell, and every line in the Dürer woodcut does tell its story of structure and feeling. Dürer's woodcuts are as fine in their way as his more popular engravings.

THE PAINTED PORTRAITS

From the first Dürer revealed in portraiture an inflexible curiosity as to form and insight as to character. The earlier portraits, those of his master Wohlgemuth, and of his own father, have a speaking lifelikeness. But the very endeavor to omit nothing and say everything with resolute truthfulness makes some of the early portraits stiff and forbidding. This defect is hardly noticeable in the three admirable portraits of his maturity, which are our special theme.

They were all painted after his Venetian visit of 1506. There he saw portraiture as faithful as his own, but softer and more agreeable. Open-minded student that he always was, he readily learned the lesson. The charming head of a young woman represents the fruits of this new experience. With a comeliness that is by no means merely pretty, one gets the sense also of character and of capacity. The tightly drawn hair, the



JOHN AND PETER
By Dürer.



PAUL AND MARK

TWO EARLY GERMAN PAINTERS



DÜRER, by himself
In the Prado, Madrid.



EMPEROR MAXIMILIAN I
By Dürer. In the Imperial Gallery, Vienna.

head held alertly a little forward, tell of aggressiveness with self-control, of perfect physical and mental well-being. It was such strong mothers as this that bore the men who in finance, manufactures, commerce, and scholarship made the little city of Nuremberg famous. Initials on the bodice suggest that this may be the wife Agnes, who was an efficient business partner and a terror to certain easygoing friends. Firm yet minutely varied lines, modeling soft and lifelike but also decisive,—such are the technical merits of this masterpiece.

Among Dürer's portraits of himself, the head in which the master gave himself the aspect of a Christ is the favorite of many people. The workmanship is of extraordinary carefulness and beauty. Every detail of the fur, of the flowing hair, of the powerful, slender hand, is there; but the effect remains large. There is in the face a sense of dignity, reserve, decision, and sympathy. Other portraits are probably much more like Dürer as Nuremberg saw him. This presents his own ideal of himself as creative artist, exemplifying a spiritual beauty that he ever strove to attain. Despite an old inscription reading 1500, we must date this portrait after that Venetian visit which brought to Dürer new power and self-confidence.

Efficiency was the trait Dürer most admired. His merchant friend Hieronymus Holzschuher possessed this quality in a high degree, as his portrait shows. He still directs toward an admiring world the bluest, brightest, steadiest eyes ever painted. The silvery hair and beard glisten



HOLBEIN'S WIFE AND CHILDREN
In Basel Museum.



HOLBEIN, by himself
At 25 years of age.

city. Nor is this power and rectitude without kindness. One feels the living presence of a man absolutely just, but also quick to see another man's side, and withal humorous. Of an old age not too frosty and wholly vigorous, this picture is a most remarkable embodiment. That Dürer's genius is as marked in a slight sketch as in elaborately executed works, witness the charcoal study which he did of his old mother just before her death. Have a few lines ever told more piteously of resigned decrepitude?

THE FOUR APOSTLES

In his last years Dürer painted as a legacy to his native town the stately figures of the apostles Paul, Mark, Peter, and John. Already the Protestant movement which he held so dear was breaking up into wrangling sects. Dürer wished to recall men to the founts of Christian wisdom and unity. The apostles wear their grand robes with Roman dignity. The heads are sharply distinguished by temperament. The burning determination of Saint Paul is very unlike the excitability of Saint Mark; the inward serenity of Saint John most unlike the careworn pensiveness of Saint Peter. These are men to move a world.

TWO EARLY GERMAN PAINTERS

On the 6th of April, 1528, he passed away, only fifty-seven years old, but exhausted by constant effort. The great bankers, merchants, scholars, and craftsmen of Nuremberg knew that a notable citizen had gone. He had known familiarly Melancthon and Luther. Raphael had been glad to exchange drawings with him. His engravings and woodcuts were admired throughout Europe. After four centuries he remains the finest exemplar in art of the peculiar steadfastness and thoroughness of the German

race. Goethe, the greatest of German poets, has written the finest tribute to Germany's greatest artist:

Wholly unsoftened and un-
quibbled,
Naught prettified or vainly
scribbled,
The very world thou shalt
descry
As seen by Albrecht Dürer's
eye—
Her sturdy life and manhood
strong,
Her inward might enduring
long.

HANS HOLBEIN

Whoever understands the art of Dürer needs little introduction to that of Holbein (hole'-bine). Hans Holbein was born in 1497, when Dürer was just beginning to be famous, at



PORTRAIT OF GEORG GYZE. By Holbein. In the Berlin Gallery.

the imperial city of Augsburg, which was merely a larger Nuremberg. Holbein's father was a painter, and the lad was early perfected in the craft. By his seventeenth year he was working at Basel, where for some ten years he practised book illustration, designing for metal and glass, religious subjects, wall painting. Such versatility he renounced later for the better paying branch of portraiture. In 1526 some German merchants called him over to London. There he soon became court painter to Henry VIII, and there he remained for the most part until his death by the plague in 1543. He was one of the first of those cosmopolitan portrait painters who follow their market, a homeless man, separated from wife and children, a completely detached person. That he was fitted for the part, the sturdy, confident portrait of himself shows.



STUDIES FROM LIFE, IN THE WINDSOR COLLECTION
By Holbein.

TWO EARLY GERMAN PAINTERS



SIEUR de MORETTE, by Holbein

As a painter Holbein was Dürer's superior, though inferior to him as a man. Where Dürer set his bright colors in rather harsh combinations, Holbein worked out arrangements of mosaiclike depth and brilliance. Usually the background is pale blue, green, or other solid tone, against which the pale flesh tints, with crimson, green, or black of the rich costumes, glow like some precious enamel. He is as accurate in his drawing as Dürer, with less sense of effort.

Holbein painted the profile portrait of the scholar Erasmus about 1523. Erasmus was not merely very learned but also a wit, and Holbein has combined with the self-control and concentration of the face a sense of astuteness. The set lips would

readily break into a smile. The gentle and careful pose of the hands is noteworthy. It is as if the great stylist caressed the paper to invite a happy phrase. Very effective too is the setting of the figure in the frame. Everything forms a beautiful pattern. Cut off the margin ever so little, and the figure will seem out of balance.

Finely composed again is the famous Madonna of the Meier family. The kneeling figures make the base of a pyramid, the lines of which are carried up by the Madonna's cloak and the Christ Child's outstretched hand. Perhaps the formal arrangement and the stately niche are a little out of keeping with the evident simplicity of all the people. In fact, the greatness of the picture lies mainly in its vitality, in the sense of strength and devotion it conveys. Holbein, like Dürer, conceives the Virgin simply as a German mother, none too intelligent, and rather ungraceful, but wholly wrapped up in the Divine



DUKE OF NORFOLK, by Holbein

TWO EARLY GERMAN PAINTERS

Child, who is after all much like an ordinary German baby. The gentleness of Mary's clasped hands is one of the many beautifully studied details.

A consummate example of his work is the *Jane Seymour* of 1536. In the third wife of Henry VIII Holbein had only a moderately good subject. She seems a stolid person. Yet a certain shrewdness is also in the face. The setting in the frame is perfect, and the gold-embroidered robes and jewelry are done with a quiet dexterity that simply takes one's breath away. The sketch for the portrait is preserved. Holbein always made a careful crayon drawing for every portrait, introducing slight tints, or even writing down the color of hair, eyes, etc. From such a study, which was made in a few hours, the picture was painted. We have then the most lifelike portraits known to art painted with the model absent. Today artists plague themselves and the sitter to poorer purpose. By utmost concentration upon the original drawing, Holbein seems to have omitted all unimportant or merely general traits of his subject, fixing upon the few that were really characteristic. Moreover, he stood upon his first reading of the character.

At any rate, these splendid sketches are the finest flower of Holbein's genius. Scores of them are preserved at Windsor Castle. I reproduce only the rather vain and weak face of the poet, warrior, and dandy, the Earl of Surrey. I must repeat that Holbein was less of a man but in some ways more of an artist than Dürer, unqualifiedly superior as a mere painter.

Dürer was full of profound ideas about religion and life. His work is truly a criticism of the life of his age. Holbein had virtually no ideas, and genially accepted his world as very good to live and paint in. He brought not a great mind to his art, but a tolerant temper, a most discerning eye, and a magnificently sure hand.



HOLBEIN, by himself

SUPPLEMENTARY READING

LIFE OF ALBRECHT DÜRER (Translated from the German.)—By *Moritz Thausing*. The standard biography.

ALBRECHT DÜRER—"Classics of Art". Complete collection of reproductions of Dürer's works in half tone.

ALBRECHT DÜRER—By *Lina Eckstein*. (Popular Library of Art.) A concise but readable epitome of the main facts.

ALBRECHT DÜRER—By *T. Sturge Moore*. (Scribner's.) Somewhat fuller and of excellent literary quality.

ALBRECHT DÜRER—By *Frederick Nüchter*. (Macmillan.) Especially recommended as a biography and for excellent cuts of good scale at a moderate price.

HANS HOLBEIN AND HIS TIMES. (Translated from the German.)—By *A. Woltmann*. The standard biography.

HANS HOLBEIN—By *G. S. Davies*. A recent and thorough work, in folio, with many illustrations.

HANS HOLBEIN—"Classics of Art". Useful collection of half tone cuts of all his work at a moderate price.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

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Volume 1 JANUARY 12, 1914 Number 48

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Editorial

In the letters that we have received from members of The Mentor Association we have had appreciation in full measure from readers of mature minds. The young people were yet to be heard from.

★ ★ ★

It meant a great deal to us, therefore, to receive a letter from a teacher concerning the work that she was doing with The Mentor. She had under her charge a class in High School, the pupils varying in age from 14 to 18 years. The teacher has been using The Mentor regularly. She distributes the pictures and the pupils read Monday's Daily Reading on Monday, and so following, day by day throughout the week. On Friday afternoon she gives an hour to The Mentor. The article in The Mentor is read aloud to the class and also the Saturday Daily Reading. The teacher then reviews the subject with the pupils and asks them questions. In this way, she tells us, her class thoroughly absorbs each weekly subject in turn. Since receiving this letter we have made inquiry, and we find that a number of teachers are doing the same thing. We call the attention of teachers generally to this. It is a plan worth trying.

★ ★ ★

So much for the reading matter and the profit to be obtained for children therefrom. We have said nothing about the pictures, and surely it is not necessary

to lay stress on the appeal made to children by beautiful pictures. And it is not merely a dull, crude interest that it arouses. It is in many cases an intelligent taste, that readily responds to cultivation. A writer in one of our daily papers called attention recently to an impressive scene that may be observed every Saturday morning at the Metropolitan Museum. It is a gathering of school children, who are assembled with open eyes and ears and eager and hungry minds to see and hear and know the things of beauty and of curious interest in the museum. These pupils are invited by the Metropolitan Museum itself, and under the sponsorship of The School Art League of New York.

★ ★ ★

When this was started the Museum people, it is said, doubted whether it would work. They were afraid perhaps that the school children would feel that they were being "done good to" and wouldn't come. As a matter of fact, however, those who came first told the others that the visit was simply wonderful, and more and more came, until now you may see 600 children at the Metropolitan on Saturday morning, hanging on the lips of the people who are telling them about the art of the pictures and the stories that go with them. It is a most inspiring sight for those who are interested in education.

★ ★ ★

Most children are born with a certain understanding of the beautiful and a longing for it. They "want to know," and they listen eagerly as long as anyone can tell them something that is interesting as well as informing. That is the attitude of mind that The Mentor addresses itself to, whether it is the mind of a child or of a grown-up. We have had plenty of assurances that The Mentor has interested and helped older readers. It is most gratifying to learn of the benefit that The Mentor is bringing to young readers—to have word from our readers that the children in the school or in the home are enjoying The Mentor. One reader tells us that he is taking The Mentor particularly for his children. "I want them to grow up with it," he says. That interests us deeply. We want The Mentor to be a real factor in the life of the home, and a real part of the education of the young generation.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

VIENNA, THE QUEEN CITY

Palace from Gardens Schönbrunn, Votive Church, Reichsrats Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Palace.

By DWIGHT L. ELMENDORF

Lecturer and Traveler.

NUMBERS TO FOLLOW

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|--|--|
| <p>Jan. 26. ANCIENT ATHENS
 The Parthenon, The Acropolis, Mars Hill or Areopagus, Theater of Dionysius, Theseum, Stadium.
 <i>By G. Willis Botsford, Professor of Ancient History, Columbia University.</i></p> | <p>Feb. 9. ABRAHAM LINCOLN
 President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Head of Lincoln by Borglum, Signing the Emancipation Proclamation.
 <i>By Albert Bushnell Hart, Professor of Government, Harvard University.</i></p> |
| <p>Feb. 2. THE BARBIZON PAINTERS
 Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Old Oak, Dupré; The Gleaners, Millet.
 <i>By Arthur Hoeber, Author, Artist and Critic.</i></p> | <p>Feb. 16. MEXICO
 The Cathedral, The Palace, Popocatepetl, Mexico City, Chapultepec, Scenic View.
 <i>By Frederick Palmer, Author and Journalist.</i></p> |

The Plan

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THE
MENTOR

VIENNA,
THE QUEEN CITY

DEPARTMENT
OF TRAVEL

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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

VIENNA, THE QUEEN CITY

By DWIGHT L. ELMENDORF

Lecturer and Traveler



T H E M E N T O R

JANUARY 19, 1914 • DEPARTMENT OF TRAVEL

Mentor Gravures

OLD VIENNA

VOTIVE CHURCH

REICHSRATS
GEBÄUDE

MARIA THERESA
MONUMENT



PALLAS ATHENA FOUNTAIN

Mentor Gravures

HOCHSTRAHL
BRUNNEN FOUNTAINS AND
SCHWARZENBERG
PALACE

THE PALACE
FROM
THE GARDENS
SCHÖNBRUNN

ON the banks of the Danube lies Vienna, the fourth in size of the capitals of Europe. The river is called the "Beautiful Blue Danube" by Johann Strauss, the world-famed Viennese waltz king. The waltz is more beautiful than the Danube is blue—at least so it seems to me; for the river, whenever I have seen it, has been not blue, but a muddy brown. It is a sturdy stream, however, and it has afforded advantages to Vienna that have made it an active commercial center, where the trade and industries from the West meet and exchange with the agricultural products of the East. Vienna is the great grain and cattle market of Austria, and her Exchange is one of the most important in Europe. The city is situated on the west bank of the Danube, or at least near it; for the Danube there has several channels. A part of the river goes through the city in the form of two canals. One, called the Donau (do'-now) Kanal, which was made in the early '70's, winds through an important part of the city, and is joined by the waters of the river Wien (veen), which also runs through the city under bridges and culverts. In the later '70's the main stream of the Danube was turned into a canal eight miles long and three hundred and twelve yards broad. These changes cost great sums of money; but they were necessary as protection against floods and floating ice, for the Danube, in the spring, was often a refractory thing.

VIENNA, THE QUEEN CITY

So located, Vienna has developed in the course of years until now, with a population of over two million people, it is one of the most brilliant and beautiful cities of the world, rivaling Paris in attractiveness, and surpassing it in some of its imposing vistas and magnificent parks. It is natural to compare Vienna with Paris; for there are similarities in their histories, in their geographical situations,—the Danube being to Vienna what the Seine is to Paris,—and somewhat in their character. And yet to

the observing traveler striking contrasts between these two great capitals are apparent. Both cities are full of life and activity, and of fashion, and both are famous for their beautiful women and brilliant men. The Parisian, however, shows more vivacity and more sparkle. The Viennese type is happy; but in his happiness he is more self-contained, and shows something of the easy temperament of the people of the Orient.

LIFE-LOVING VIENNA

The life of Vienna is most inviting, the spirit of the people most hospitable, their greetings most sincere. They are an art-loving, music-loving, life-loving people. Many travelers declare that the Viennese women are the most beautiful to be found in Europe. The attractiveness of the people



THE INTERIOR OF SAINT STEPHAN'S

This wonderful interior is 355 feet long, 115 feet wide, and nave 74 feet high. Over one hundred statues adorn the eighteen massive pillars supporting the rich groined vaulting.

and of the city impresses even the most casual observer. The traveler who spends but a few days there is caught in a whirl of pleasure. It is easy to find enjoyment there too; for the city is so constructed that it offers a wealth of beautiful scenes and pleasure spots.

The buildings of Vienna are magnificent, and they are so set in parks and public squares that their effect is most imposing. The attractiveness of Vienna has been largely achieved in the last forty years. Before that there was an inner city dating far back in time; historically interesting, but claiming no splendor. Old Vienna was one of the earlier cities in Europe, and it held a position of vital political importance, opposing its

VIENNA, THE QUEEN CITY

strength as a frontier town against the encroachments of the Moslem empire. Strongly fortified, it pressed back the advance of the races of the East, and preserved the religious and political integrity of Europe. Vienna began with a little Roman town called Vin-dobona, distinguished chiefly by the fact that Emperor Marcus Aurelius died there in the year 180.

In the years of its growth a population developed there that blended varied national characteristics and brought forth what we know today as the Viennese,—courageous, happy-hearted, hospitable, loyal in friendship, and enterprising in business. The great majority of the inhabitants of Vienna today are German, and that is the language spoken. There is, however, a considerable representation of Hungarians, Slavs, and other nationalities.



KARL'S CHURCH

This edifice was begun in 1715, after the cessation of the plague, and was consecrated in 1737.

THE RINGSTRASSE

The way to see Vienna is to traverse the length of the Ringstrasse. This, in some ways, is the most remarkable street in the world. It fills a space formerly occupied by the fortifications surrounding the old city. It begins at the Maria Theresa Bridge that crosses the canal at the north of the city, and it encircles old Vienna like a belt, joining the Donau Canal again at the Aspern Bridge. The old wall that ran there was leveled to make way for this magnificent boulevard. Together with the Donau Canal it completed a circle of protected area, and for many years it afforded a sufficient bulwark against the assaults of hostile forces. About sixty years ago, however, a new civic spirit became apparent in Vienna, a broader and more far-reaching spirit. And with it came a desire for expansion, for progress, and for modern improvements. There was an insurrection in 1848, which was firmly repressed by Emperor Francis Joseph, and thereafter Vienna, having ob-



THE DOOR OF THE VOTIVE CHURCH

V I E N N A , T H E Q U E E N C I T Y

tained the right of self-government by elective representatives, took on a new life and inaugurated an era of finer things.

The removal of the old Vienna Wall in 1857 led to active, energetic building enterprises which were still further stimulated by the exhibition of 1873. The buildings, parks, and boulevards constructed in the last forty years of Vienna's history are examples of a civic enterprise that cannot be surpassed in Europe, and find a parallel only in the Napoleonic periods of activity in Paris.



THE VOLKSGARTEN

This beautiful park is much frequented in summer by the Viennese.

There are now two Viennas, the inner city and the outer city; the former holding the venerable structures associated with the city's earlier years, the outer city, constructed of magnificent buildings, surrounded by beautiful parks and public squares, identified with the various departments of the modern city and state governments. And between this outer city and inner city runs that unique and impressive thoroughfare, the Ringstrasse. The best way to begin a visit to Vienna is to follow one's way leisurely from the north end of the Ringstrasse at the point where it leaves the Donau Canal all around the old city until the street joins the canal again. In this way you will have the old city on one side, and on the other an array of magnificent modern public buildings. And at every

VIENNA, THE QUEEN CITY



THE GARDENS OF SCHÖNBRUNN

In the middle foreground is the Neptune Fountain. The Gloriette (*glwahr-et'*), built in 1775, may be seen in the upper background.

point through this interesting trip the art of the landscape gardener is shown in the lovely public parks.

The Ringstrasse is three miles long, and, in the course of encircling the city it takes a number of turns. From Maria Theresa Bridge to the Maximilian Platz it is known as the Schottenring; but from there it turns and passes the Rathaus Park under the name of the Franzensring. Another turn to the left and it is called the Burgring; then the Opernring.



THE SCHÖNER BRUNNEN FOUNTAIN

Following on, it is known as the Kärntnering until it turns sharply again to the left and makes its way back to the Donau Canal under the names, successively, of the Kolowratring, the Parkring, and the Stubenring. In this way and under these varied names the Ringstrasse completes its course. As a visitor makes his way along the Schottenring, his attention is arrested at the Stiftungshaus. A story will be told him there. This benevolent institution has an expiatory chapel, which was built by Francis Joseph, on the spot where the ill-fated Ring Theater was destroyed by fire in 1881. It was the night of December 8, and the occasion was the first performance of Offenbach's last opera, "The Tales of Hoffmann." The opera had made a signal success in Paris, and it opened in Vienna to a crowded house. Scarcely

VIENNA, THE QUEEN CITY

had the music begun when there was an alarm of fire, and in the panic that followed five hundred and eighty people were killed. But Offenbach knew nothing of this. He had died a year before. He had never heard his last opera, which he regarded as his masterpiece, and he was spared the shock of knowing the tragic circumstances that

attended its first performance in Vienna. The incident cast a cloud over the fortunes of the opera, and it was only after a quarter of a century that the "Tales of Hoffmann" found general representation and popularity.

To the west of this spot and across the Maximilian Platz is to be seen the Votive Church, the first important modern church in Vienna. This building is constructed in the Gothic style, from designs by the architect Ferstel, and commemorates the escape of the emperor from an assassin in 1853.

THE VOTIVE CHURCH

The Votive Church was in the course of building for twenty-three years, and it is distinguished for its dignity and its architectural beauty. The towers are finely designed, and are three hundred and fifteen feet in height, embellished with many statues.

Nearby is a great square building in the Italian mid-Renaissance style.



STATUE OF PRINCE EUGENE

Prince Eugène, who died in 1736, was commander of the imperial armies against the French and the Turks. In the background is the new wing of the Hofburg.



THE COURTHOUSE

This is the University of Vienna, and it contains a library of 783,000 volumes and the collections acquired in the course of the city's history. The university was founded as early as 1365; so that it is the oldest German university next to that of Prague. It was reorganized in 1752 by Maria Theresa, and it occupied another building up until 1857, when the present structure was completed. There are over 450 professors and lecturers, and nearly 7,000 students. The building is at one end of the Rathaus Park. At the other is the impressive Reichsrats-Gebäude,

VIENNA, THE QUEEN CITY



THE RATHAUS

This imposing building was built in 1872-82. It covers an area of 25,000 square yards. Its tower is 328 feet high, and is crowned with a banner-bearer in copper.

It is the building of the state government. Across the park to the north-west is the building in which the city government is administered. It is called the Rathaus, which means City Hall, and is one of the most impressive buildings in Vienna. This, like the Votive Church, is Gothic in style.

VIENNA'S VARIED ARCHITECTURE

The visitor has progressed far enough now to be in the midst of modern Vienna. As he turns from the Rathaus he can see across the park the beautiful Hofburg Theater—richly and ornamentally built in the late Renaissance style. This was completed in 1886, and is an object of great admiration. At this point one is surrounded by varied examples of architecture. Two of the structures are Gothic, one is Italian, another classic; while the Burg—or Royal—Theater is Renaissance. And there to the right,



THE HOFBURG THEATER

Built in 1880-86 in the late Renaissance style.

in the center of the Volksgarten, is the beautiful little Temple of Theseus, as pure an example of Greek architecture as can be found. This charming building is the shrine in which is inclosed the celebrated statue of Theseus, sculptured by Canova.

At the turn of the Ringstrasse, where it becomes known as the Burgring, another set of fine buildings greets the eye. There is the Natural History Museum and the

VIENNA, THE QUEEN CITY

Museum of Fine Arts, with a fine, large square between them, in the center of which rises the beautiful Maria Theresa monument. This is a most elaborate and enthusiastic art expression of the affection of the Viennese for their beloved empress. It is virtually the story of her brilliant reign told in marble and bronze.

Across the way is another fine square, back of which is the Hofburg, or the Imperial Palace, a group of most impressive and interesting build-

ings. In a few minutes we find that we are on the Opernring, and we see the reason for that name in the Royal Opera House, which fills a small block by itself. From that point on the Ringstrasse is skirted chiefly by fine mansions.



THE IMPERIAL HOFBURG

This building, founded by Duke Leopold VI, in place of the old castle Am Hof, has been the residence of the Hapsburg sovereigns since 1278.

VIENNA HOMES

As the visitor looks at them he is apt to wonder how the Viennese live. These large mansions are finely equipped apartment houses, not imposing in exterior appearance, many of them quite plain. But within their walls are to

be found all the comforts and luxury in home living that wealth can command. Following along we turn back again to where the Ringstrasse rejoins the Donau Canal. There, too, we find a vista of great interest and attractiveness, the streets spanning the stream with bridges and the banks lined with substantial buildings. The visitor who pursues this course has now encircled the city. Let him go at once, then, to the center of Old Vienna. He will find much to attract him there.

Go down to the Graben. It is one of Vienna's most important business streets. It was once part of the moat outside the fortifications, and down to the thirteenth century it formed the southwest boundary of the city. Many of its buildings stand on the site of the old city battlements.

In the center of the Graben rises the Trinity Column. This monument was designed by Burnacini (bur-nâh-cheé-nee), and was erected in 1693 to commemorate the end of the plague. It is adorned by many works of sculpture, and is very ugly. Clouds, men, angels, animals, and devils are mingled in confused array. One traveler remarked about it, "At the first

VIENNA, THE QUEEN CITY

glance it seemed to me the petrified result of an explosion of dynamite beneath the monkey cage of a menagerie. One almost regrets that the architect did not succumb to the epidemic."

On the corner of Kärtnerstrasse and the Graben is the famous "Stock im Eisen." This is the stump of an old tree, securely fastened to the wall by an iron band. The iron band bears the date 1575 and the monogram "H. B." The "Stock im Eisen," or "Iron Stick," is so called because it is completely covered with nails.

These were driven into it in accord with some old custom. This tree was held sacred, and is said to have marked the end of the great Vienna Forest.

A little to the north of the Graben is the Church of Saint Peter, the second oldest church in Vienna. It was founded by Bishop Arno of Salzburg (750-821), and reërected by Fischer von Erlach in 1702-13.

SAINT STEPHAN'S CATHEDRAL

Also near the Graben is Saint Stephan's Cathedral. This is the very heart of Vienna. It is the finest Gothic edifice in Austria, and occupies so central a position in Vienna that the streets are numbered from it in all directions. Its spire is 450 feet high, and leans to the north, three feet from the perpendicular. In a sense St. Stephan's has been for years the heart and soul of Vienna.

When the inner city has been seen, and the great buildings of the outer city visited, the visitor will spend many easy, agreeable hours in the parks. These are too numerous to mention in detail, and all of them are attrac-



THE GRABEN
The business center of Vienna.



THE DONAU CANAL

The Danube Canal flows through a part of Vienna, where it receives the waters of the Wien.



KARL'S PLATZ

Showing a station on the underground railway, an attractive example of commercial architecture.

VIENNA, THE QUEEN CITY



THE ART HISTORY MUSEUM

This is one of the greatest art galleries in the world. It houses many valuable works of art.

tive. The greatest of all the parks is the Prater, which lies across the Donau Canal to the northeast of the city. It is a wonderful pleasure ground covering 4,000 acres, and is more than three miles in extent. There is much there to invite the leisurely visitor.

SCHÖNBRUNN PALACE

No one will leave Vienna until he has visited the Palace of Schönbrunn. This is the summer residence of the imperial family of Austria, and is situated not far from the city, a distance of only about two miles. Go there as you would go to Versailles when visiting Paris. And be sure that you pick out a pleasant day; for that will add tenfold to your pleasure. The Park of Schönbrunn is exquisite. The grass, foliage, and flowers are not surpassed anywhere in the royal estates of Europe. You will not only find there, too, the enjoyment of outdoor nature and the interest attaching to an imperial residence, but also you will learn of many things that had to do with the destinies of Europe in the last hundred years. It was here that Napoleon established himself after the brilliant Austrian



STATUE OF MOZART

Erected in 1896 in memory of the famous composer.

VIENNA, THE QUEEN CITY

campaign of 1809, which culminated in his decisive victory at Wagram. He had his quarters at Schönbrunn while he arranged the terms of his treaty with Austria. He came near being assassinated at that time. It was at Schönbrunn that the pathetic little son of Napoleon and Marie Louise, who was called both the "King of Rome" and the "Duke of

Reichstadt," lived like a royal prisoner, and died at the age of twenty-one. There is plenty to entertain and hold you at Schönbrunn. The very walls whisper of the past. It has been the scene of numerous historic and romantic events. It was the home of the ill-fated Maximilian, brother of the emperor, whose brief, tragic career as ruler of Mexico forms one of the saddest stories in history. Maria Theresa often lived there, and many of the attractive features of the palace and its surroundings were planned by her.

Schönbrunn delights you with its many varied beauties, and especially with its quiet charm.

If you would have an ideal day at Vienna, spend seven hours in the sunlight, dreaming, at Schönbrunn; and then return to the gaiety, the life, the bright lights, and the laughter of the Ringstrasse; listen to a concert by the Strauss Orchestra in one of the parks, and enjoy the delightful association with hospitable Viennese friends. It is an experience that you may repeat until the

days grow into weeks and until your heart grows so warm to this beautiful, gay, pleasure-loving city, that you cherish it as you do your home.



MONUMENT TO EMPRESS ELIZABETH
This statue was erected in the Volksgarten in 1907 in memory of Empress Elizabeth, who died in 1898.

SUPPLEMENTARY READING

THE HOLY ROMAN EMPIRE

By James Bryce.

The Macmillan Co. The authoritative general history.

AUSTRIA (Story of the Nations Series)

By Sidney Whitman.

G. W. Putnam's Sons. A book written in an interesting popular style for the general reader.

THE REALM OF THE HAPSBURGS

By Sidney Whitman.

Eighth edition, London, 1893. The story of Austria.

AUSTRO-HUNGARIAN LIFE IN TOWN AND COUNTRY

By F. E. H. Palmer.

London, 1903. Impressions of Austrian life told in an attractive style.

THE WHIRLPOOL OF EUROPE

By Archibald R. and Ethel Colquhoun.

An interesting book by a famous journalist.

THE DANUBE WITH PEN AND PENCIL—

By Captain B. Granville Baker.

London, 1911. Impressions and sketches done in an attractive manner.

THE MENTOR

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JANUARY 19, 1914

Number 49

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Editorial

The phonograph has been called "miniature music." Experience convinces us that the truth of that depends on what needle is used, but that point aside, it is true that the phonograph is a miniature presentment of music. It reduces great musical compositions to a scale suitable for the home. The remark, therefore, of one of our readers that The Mentor did for the world of knowledge what the phonograph does for the world of music, is not far amiss. It seems to us, however, that he did not carry the thought far enough. Our reader had in mind merely the fact that The Mentor gives information in miniature. An equally important point is that The Mentor also furnishes an enduring record. You can make The Mentor give you its information without delay, and as often as you want.

★ ★ ★

There are some people who are thoughtful and studious enough to keep index books, so that they can go without difficulty to the very page in the book in their library that contains the information they want, at a particular time. But such people are few in number. Most of us read and remember part of what we read. When we want the rest we don't know where to go back and get it. There are very few that know how to get quickly at the riches of a library. And the inconvenience of getting all there is to be had from a library on any given subject dis-

courages the ordinary individual. Unless he happens to have a book devoted particularly to the subject that he is interested in, he will have to go through dozens of books and put together the facts to be found in each of them. The Mentor does this work for its readers.

★ ★ ★

We know how The Mentor does its work, for we have been told so by many. Last week a reader found himself in a house that a friend had just finished refitting. The walls of the hall were covered with fine carbon photographs of famous art subjects. He said that while the subjects had been familiar to him for several years, he examined them on this occasion with a very particular interest because he had read about them in The Mentor. At length, in one portion of the hall, a photograph of an equestrian statue faced him. "Tell me what that is," his host asked. His memory slipped and all he could answer was: "Art critics pronounce that to be the finest equestrian statue in the world. It was designed by two persons—one of them Verocchio, who was a teacher of Leonardo da Vinci; I forget the name of the other. And, for the life of me, I cannot remember the name of the man on the horse or where that statue is located." On his return home he went immediately to the number of The Mentor, "Statues with a Story," and refreshed his memory with the fact that the equestrian figure is that of Bartolommeo Colleoni and that the statue is in Venice.

★ ★ ★

This simple incident illustrates not only the ease and convenience with which facts can be found in The Mentor, but also how it stimulates an interest in art. A natural question arises here: "What about the future years, when there will be a great many numbers of The Mentor to be consulted?" The one satisfactory answer to this is an index, and we are going to make one at the end of the year. We mean by this the end of The Mentor year, which will be the middle of February. It is our purpose to prepare a full index, containing subjects, titles, and cross references, so that by its use the wealth of information in The Mentor may be drawn upon readily.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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ANCIENT ATHENS

The Parthenon, The Acropolis, Mars Hill or Areopagus, Theatre of Dionysius, Theseum, Stadium

By G. WILLIS BOTSFORD

Professor of History, Columbia University

NUMBERS TO FOLLOW

- | | |
|--|---|
| Feb. 2. THE BARBIZON PAINTERS
Evening, Daubigny; Holy Family, Diaz;
Meadow Bordered by Trees, Rousseau;
Landscape with Sheep, Jacque; The Old
Oak, Dupré; The Gleaners, Millet.
By Arthur Hoeber, Author, Artist and Critic. | Feb. 16. MEXICO
The Cathedral, The Palace, Popocatepetl,
Mexico City, Chapultepec, Scenic View,
By Frederick Palmer, Author and Journalist. |
| Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace,
Memorial to Lincoln, Lincoln the Lawyer,
Head of Lincoln by Borglum, Signing the
Emancipation Proclamation.
By Albert Bushnell Hart, Professor of Gov-
ernment, Harvard University. | Feb. 23. GEORGE WASHINGTON
Washington the Surveyor, Braddock's
Army, Commander in Chief of the Amer-
ican Army, Washington at Valley Forge,
Farewell Address, Inauguration as Presi-
dent.
By Robert M. Nutt McElroy, Head of the De-
partment of History and Politics, Princeton
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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

ANCIENT ATHENS

By GEORGE WILLIS BOTSFORD

Professor of History, Columbia University



THE MENTOR • DEPARTMENT OF TRAVEL

JANUARY 26, 1914



"THE FATES"—East pediment of the Parthenon

MENTOR GRAVURES

AREOPAGUS • ACROPOLIS • PARTHENON • THESEUM
THEATER OF DIONYSUS • STADIUM

AS the Letimbro plows her way round the southernmost cape of Greece in her voyage toward Athens the sun sets in a splendor of gold that shades into a pageant of purple, orange, white, blue, and unnamed colors endlessly various and ever changing. It is thus that for the first time we enter the portals of Greece, in a glory that no poet could describe or painter set on canvas.

In the morning, after sailing past many a spot alive with historic interest, we steam into the harbor of Piræus (py-ree'-us), and the hotel row-boats are swarming about us like hungry birds, while the din of Greek voices seems to our ears a concert of buzzsaws. The porters scale the ladder and seize their victims, bag and baggage. The Grand Hotel takes us as its share of the prey. Fees, fees, and hurrying through the streets of Piræus to catch the next train to Athens, four and a half miles distant; a semisubterranean ride to the city, more fees, and a carriage to the Grand Hotel,—what a drop from the clouds!

Thus was accomplished the last stage in our journey of thousands of miles from New York to radiant Athens. To appreciate what this city stands for in civilization, we must pass backward nearly twenty-five hundred years to the Age of Pericles (per'-i-kleez). The change is made, and we are walking the narrow, crooked, unpaved lanes that serve as streets. To our right and left are rows of small huts of sun-dried brick, mostly low and flat, the best but two stories high. In such homes reside not only the

plain citizens, but even the wealthy and the great. "In private life they practised such moderation that if any of you knew which was the house of Aristides (ar-is-ty'-deez) or Miltiades (mil-ty'-a-deez) or any of the famous men of old, you would find it no more pretentious than any of its neighbors." This quotation from Demosthenes (de-mos'-the-neez) epitomizes the character of the men of that earlier generation, who merged their personality in the state, and strove only to make their city great and beautiful.

THE AREOPAGUS

In our random walk we approach the Areopagus (a-ree-op'-a-gus), a hill best described as a low, irregular mass of rock. The word seems to mean "Hill of the Curses" (*Arae*) or Furies, whose shrine was a cave in the northeast declivity, though a popular etymology has connected it with Ares, God of War; hence the name has been mistranslated Mars Hill. On its summit, above the rock-cut stairs shown in the picture, sat the Council of the Areopagus as a court for the trial of murder in the first degree. Its members were servants of the Furies who guarded the hill, and demanded blood for blood and death for death. The proceedings were solemn, and so well guarded and fair, and so filled with religious awe, as to make this council the most august criminal court known to the ancient world. This stronghold of tradition, and of paganism, looms conspicuous in the history of early Christianity. Five centuries after Pericles, Saint Paul, coming to Athens as a missionary of a new gospel, stood in the midst of the Areopagus and said, "Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, TO THE UNKNOWN GOD. Whom therefore ye ignorantly worship, him declare I unto you. God that made the world and all things therein, seeing that he is Lord of heaven and earth, dwelleth not in temples made with hands."

The council has been dissolved, the temples are in ruins; but the religion of the man whom the Epicureans and Stoics of Athens termed a babbler still lives.

THE MARKET PLACE

Turning to the north, let us descend, in our dream walk, to the market place, an irregular area nearly surrounded by porticos and public offices. Whereas in the southern half of this space centers the political life of the State, the northern part is devoted to trade. Dealers in bread, cheese, garlic, fish, wine, and other food-stuffs, in pots and pitchers, in oils, perfumes, and books, have their several wicker booths closely crowded here; and the noises of hawkers and customers, as they barter and jangle, resemble the uproar of pandemonium.



PERICLES



THE ACROPOLIS

THE "TEMPLE OF THESEUS"

Emerging from the Babel by a westerly pathway, we see, on a slight elevation before us, a beautiful little temple, miscalled by the moderns Theseum (the-see'-um), shrine of Theseus (thee'-seos or thee'-se-us). It is indeed a curious fact that the best-preserved of all Greek temples has forgotten its own name. Provisionally we may agree with many recent scholars that it was the home of Athena (a-thee'-nah) and Hephæstus (he-fes'-tus), the artisan god, whose shrine certainly stood in the vicinity, looking down upon the metal market. It is built of marble from Mount Pentelicus (pen-tel'-i-kus), in the Doric style, the more severe and chaste form of Greek architecture. Traces of color still extant suggest the general scheme of ancient architectural painting. In the great spaces, as the columns and the architrave, the marble was allowed to retain its natural color, while the detailed work was painted, chiefly red and blue. The great importance of this building, however, lies in the fact that on account of its excellent preservation it shows us better than any other how a Greek temple actually looked.



EXTERIOR OF THE PARTHENON (Restored)

THE ACROPOLIS

In our ramble through the city our attention is gradually directed to its center, the Acropolis (a-krop'-o-lis). Ancient Athens was a rough wheel, with the wall of defense serving as a rim and the Acropolis as the hub. From the beginning this height was the stronghold of the city. For a long time, too, the king had his palace there; and after the monarchy passed away it remained the dwelling place of Athena, the great protecting deity of Athens. Her temple, along with the entire city, was laid in ruins by the invading Persians.

When the Greeks had repelled this enemy, Cimon (sy'-mon) began to prepare the summit of the Acropolis for a larger and more beautiful temple than the goddess had ever possessed before. With the proceeds from the spoils of his naval victories he built the great wall along the southern rim, which gives the Acropolis its present steep appearance on that side. The space within the walls was then filled with the ruins of earlier buildings and sculptures. His chief object was to widen the summit, so as to form a large level area for the temple. Before he could carry out his plan, however, he lost his place as the leading statesman of Athens; and it was left to Pericles to continue his building policy.

LABOR AND TRADE IN ANCIENT ATHENS

Before examining the Parthenon (pahr'-the-non), the new temple to Athena erected under the supervision of Pericles, it may be well for us to make the acquaintance of the men whose hands performed the actual work on it. With this object in view we enter the yard of a stone mason. There are

no large shops or factories in the Athens of Pericles. Business is on a diminutive scale, conducted by individuals of small means, and the yard of our mason is perhaps merely a space behind his dwelling. Here the proprietor works with his own hands, initiating his sons into the mysteries of his trade, and with the expansion of his business he hires or buys a few slaves as further aids.

A marked feature of the shop in Periclean Athens is the spirit of equality between employer and employed, between freemen and slaves. This happy atmosphere is a condition essential to the production of work of high merit. The skilled laborer is proud of his profession. Whether slave or free, he works not for mere subsistence or gain, but in a true artistic spirit for the creation of the beautiful; in other words, the Greek mechanic is an artist. Hence it is that the products of his craft, from tombstones to pots and pitchers, are all works of genuine art. A thing inseparable from true art is individuality; and in our modern age of mechanical production it is difficult for us to appreciate the fact that the

Greek apprentice aimed not at a servile imitation of the master, but at the creation of something new, something with a character and a beauty of its own.

The Greek love of individual liberty prevented the formation of industrial companies. Hence, when the State projected a great public work like the Parthenon, its committee of supervisors, elected in a general assembly of the citizens, had to divide the entire labor into a multitude of diminutive parts, and let out the several parts by contract to the masters of the shops here described. The contractor agreed in writing to bring with him a specified number



INTERIOR OF THE PARTHENON (Restored)

of laborers, to do work of a quality satisfactory to the committee, and to be responsible for damages to the material. In the grant of the same daily wage to slave and citizen, to underling and contractor, may be found further evidence of the lack of distinction between artist and artisan, and a further expression of the democratic spirit.

THE PARTHENON

In 447 B. C. the Athenian citizens in general assembly resolved upon building the Parthenon, and elected a committee of supervisors to engage the artists and laborers and to oversee the work. Pericles was chairman of the committee. His chief adviser for the decoration was Phidias (fid'-i-as), the most famous sculptor of all time. In nine years the building—in Doric style and of Pentelic (pen-tel'-ic) marble—was substantially completed; though the decorative work continued half a dozen years longer.

The temple extends east and west, and is divided into two rooms. The smaller, on the west, is a store chamber, and the larger, on the east, is the dwelling place of the goddess. From each room a door opens upon a porch supported by a row of six columns, and an outer colonnade extends round the entire temple. These columns, which contribute to the building its chief element of beauty, are a perfect blend of strength and grace.

SCULPTURED DECORATIONS OF THE PARTHENON

The decorative sculptures of the temple are all connected with the goddess, and represent chapters, so to speak, in the history of her relations



ATHENIAN KNIGHTS—PARTHENON FRIEZE

with the city. The metopes (met'-o-pee-z) show us athletic forms in intense action, conflicts between men and monsters or gods and giants; in general, the powers of order battling with chaos. It is the first chapter in the religious history of Athens, the period anterior to Athena's present orderly rule.

The second chapter is filled with the birth of Athena from the head of her father Zeus (zeos). An event of primary importance in the religious history of Athens, it occupies the most conspicuous place,—the east pediment (gable) above the door of Athena's chamber and facing the rising sun. The goddess stands full grown and armed by the throne of her father amid a group of deities.

In the third chapter, presented by the west pediment, Athena strives with the sea-god Poseidon (po-sy'-don) for supremacy over Athens. He strikes the earth with his trident, causing a spring to bubble forth. Athena, however, by creating the olive tree, wins the victory in the presence of a throng of gods who fill the pediment. She becomes accordingly queen of the city and first-born of the citizens. The fourth and final chapter is filled by the frieze, a continuous band of low reliefs extending entirely round the temple walls within the colonnade. The subject is the Panathenaic (pan-ath-e-nay'-ik) festival held in July in honor of the goddess, and symbolizes the prosperity and happiness of her peaceful sway. In various preparations for the procession to the temple we see, for example, magistrates and priests in their official attire, men leading animals for the sacrifice, youths bringing jars of water, girls carrying baskets, knights with their spirited horses, and groups of deities seated, inspecting the changing scene. Within the temple stands the colossal statue of the goddess in ivory and gold, made by Phidias. Such is the building as Pericles completed it.



LAPITH AND CENTAUR
Parthenon Metope.

ATHENIAN ART AND EDUCATION

The sculptors who wrought these decorations, who in more quiet times worked in the humble shops formerly described, did not aim to produce, in any popular sense, the utmost grace or physical loveliness: in these qualities they were surpassed by later artists. Their object was a beauty that would appeal to the highest intellectual perception of the age, which would make the spectators think of pure and noble things. Prime requisites were dignity, sobriety, and self-restraint,—the qualities of the

men of that age, who brought their city to the forefront of the world's civilization, whose Parthenon stands for all time as the embodiment of architectural perfection.

Far from being a bookish people, the Athenians got most of their education in actual business and in public life,—on the farm, in the shop, in the popular assembly and the offices of administration. But practical education, in itself narrow and sordid, ought to be broadened and elevated by ideals. The Athenians needed the teachings and inspiration of their great poets; and such instruction they received in the theater. This building lies in the southern declivity of the Acropolis, near its eastern end. It is entirely open to the sky, and the plays were always presented in

the daytime. It was not till a hundred years after Pericles that the theater was provided with stone seats, as shown in the picture. The building was dedicated to Dionysus (dy-o-ny'-sus), primarily god of life. The dramatic festivals were in his honor, and were therefore a religious service. Sitting on these benches, the Athenians heard the plays of Sophocles (sof'-o-kleez) and of



AN ANCIENT MARKET SCENE

their other great poets, whose task was to inspire the audience with grand intellectual and moral ideals. It would be presumptuous on our part to say that we moderns can find in their dramas no lesson for ourselves in human duty, patriotism, reverence, and righteousness.

THE ERECHTHEUM

About twenty years after the death of Pericles the Athenians finished another temple on the Acropolis inferior only to the Parthenon in beauty. This was the Erechtheum (e-rech-the'-um), named after Erechtheus (e-rech'-theus), a mythical king of the city. The western half of the new shrine was devoted to him as a dwelling, in which he received the worship of the citizens. In the eastern half abode the Athena who, represented by an ancient log rudely carved in human form, was the especial



NORTH PORCH OF THE ERECHTHEUM

guardian of the city, and was therefore more highly venerated than were any of the beautiful statues of more recent times. While lacking the simplicity, the regularity, and the artistic proportions of the Parthenon, this temple is superior in the delicacy of the ornamental sculptures. The carved decorations of the base and the capital of the Ionic columns, of cornice and door frame, have never been equaled in the history of art. Attractive, too, is the Porch of the Maidens. Though bearing heavy weights on their heads, the maidens stand at perfect ease. In dignified grace of posture and drapery they are little inferior to the sculptures of the Periclean age. Whereas the Parthenon is the best example of the Doric order of architecture, the Erechtheum, as an expression of the Ionic style, is equally above competition. It is a remarkable fact that within a period of fifty years Athens produced her most splendid models of architecture, sculpture, history, comedy, and tragedy—in a word a great part of her contributions to literature and art.

A SOUND MIND AND BODY—THE GREEK IDEAL

The Greek states were exceedingly small, comparable not with our own, but rather with our townships and counties. This very smallness,



A GREEK ATHLETE

however, proved a most potent stimulus to the development of mind and body, because the state required for her protection intelligence combined with the utmost physical strength and agility. Hence arose the great interest in athletics. Every city had gymnasias and a stadium, and nearly every festival included athletic competitions. The promising winners in these local contests were sent to the great national games, the most famous of which were the Olympic; and the simple olive wreath that rewarded the victor brought glory to his family and state. Long after Greece had become part of the Roman empire a wealthy Athenian built for his city a magnificent marble stadium. It fell to ruins, as did Athens and the

A N C I E N T A T H E N S

empire; and the Turk, who held Greece in desolating bondage for four hundred years, used the Parthenon sculptures as pistol targets.

Early in the nineteenth century the Greeks shook off the yoke of slavery and became a free people. Recently they revived the Olympic games, for which they rebuilt the splendid stadium, whose marble seats accommodate fifty thousand spectators. It was a good omen, too, for the reborn country, that the first Marathonian winner was a Greek. Still more recently the nation has passed through a terrible war, guided by a statesman like those of old, and fought to victory on bloody fields by men of as enduring frame and valiant heart as those who defied Persia at Marathon. While regretting the horrible cruelties and sufferings of the war, we may trust that its outcome means for the rejuvenated nation an awakening to a future worthy of her glorious past.



THE WEST PEDIMENT OF THE PARTHENON

Drawn by Carey.

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The Macmillan Co.

A brief study of Greek history and civilization.

THE GREEK COMMONWEALTH
Oxford—University Press. *By A. E. Zimmern*

An inspiring study of Greek public life and economy; of great value, though not in every respect authoritative.

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THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

JANUARY 26, 1914

Volume I

Number 50

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Editorial

When anyone sets out to give information, he ought not to assume that his hearers have any more than an ordinary amount of knowledge. Many articles written for magazines and newspapers in a spirit of instruction fail in their purpose because the writers are too familiar with their subjects. They use special and technical words without definitions, and make statements without explanations. They cannot believe that some of the things that seem so simple to them are not within the knowledge of those whom they are addressing. The special writers for newspapers frequently make this mistake. A man was overheard saying, some time ago: "I wish that somebody would sit down and tell me in simple language all about the 'Referendum.' I have been meeting that word daily in the newspapers, and in every case the newspaper assumes that I know all about it. As a matter of fact, I have a very imperfect notion of what the 'Referendum' implies, and I find so many people using the word that I am almost ashamed to ask for information."

* * *

That, we believe, is the attitude of thousands of people. They want somebody or some publication to tell them in simple language what they would like to know and ought to know, and what in many cases they feel a bit ashamed to ask about. It is for these people that The Mentor Association was founded. And the wide and interested recognition that it has had from the public shows that the basis on which it was built is sound.

An interesting feature of our work is the response that we get from cultivated people. We address The Mentor to the reader of average intelligence, without assuming any unusual knowledge on his part, and in return we get a generous recognition from people who are highly educated. We have occasionally been asked whether the simplicity of utterance in The Mentor, the indication of pronunciations, and the other features of an elementary character, do not arouse a certain amiable resentment on the part of cultivated folks. That question has been answered again and again since we have been publishing The Mentor.

* * *

Our correspondence shows that educated people find the information in The Mentor to be a very valuable reminder of the things they knew, and many of them take a keen delight in The Mentor plan and in the manner in which we are working it out. One of the most appreciative letters that we have had came from the head of a celebrated educational institution in New England. He sent in a subscription with the statement that The Mentor was a refreshing thing, and that it made him *feel young* to read it.

* * *

We are going to carry some of the features of The Mentor still further, for by so doing we can be more helpful. We are going to indicate pronunciations in every case where there is a variation in the pronunciation in different localities, or, for any other reason, an uncertainty about it. We have added to the supplementary reading list in a way that will increase its value. Under each book title we insert a line describing or characterizing the book, so that a reader may select books with intelligent discrimination. Whenever we print a reproduction of a painting or other art subject, we are going to give the name of the gallery, palace, or place where the original is to be found. It is apparent that our readers want to know where the great works of art are located, and hereafter we mean to give them this information, in all cases where possible. That leads on to the thought that it would be interesting, some time later, to take up some of the great galleries of the world and to present the important works of art to be found there. We are considering that in our schedule for the future.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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THE BARBIZON PAINTERS

Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Old Oak, Dupré; The Gleaners, Millet.

By *ARTHUR HOEBER, Author, Artist and Critic*

NUMBERS TO FOLLOW

- | | |
|---|---|
| Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Head of Lincoln by Borglum, Signing the Emancipation Proclamation.
<i>By Albert Bushnell Hart, Professor of Government, Harvard University.</i> | Feb. 23. GEORGE WASHINGTON
Washington the Surveyor, Braddock's Army, Commander in Chief of the American Army, Washington at Valley Forge, Farewell Address, Inauguration.
<i>By Robert McNutt McBroy, Head of the Department of History and Politics, Princeton University.</i> |
| Feb. 16. AMERICAN PIONEER PROSE WRITERS
Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding.
<i>By Hamilton W. Mabie, Author and Critic.</i> | Mar. 2. MEXICO
The Cathedral, The Palace, Popocatepetl, Mexico City, Chapultepec, Scenic View,
<i>By Frederick Palmer, Author and Journalist.</i> |

The Plan

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FEBRUARY 2 1914
VOL. 1 No. 51

THE MENTOR

THE BARBIZON PAINTERS

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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE BARBIZON PAINTERS

By ARTHUR HOEBER

Author, Artist, and Critic



T H E M E N T O R

FEBRUARY 2, 1914 • DEPARTMENT OF FINE ARTS

MENTOR

GRAVURES

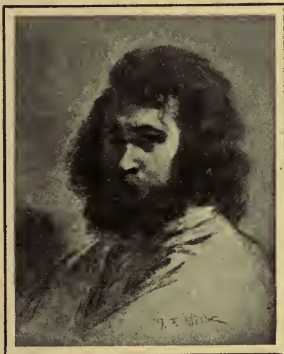
THE GLEANERS

By J. F. Millet, 1814-'75

MEADOW BORDERED

BY TREES

By P. E. T. Rousseau, 1812-'67



J. FRANÇOIS MILLET, by himself

THE HOLY FAMILY

By N. DIAZ, 1809-'60

EVENING

By C. F. Daubigny, 1817-'78

LANDSCAPE AND SHEEP

By C. E. Jacque, 1813-'90

THE OLD OAK

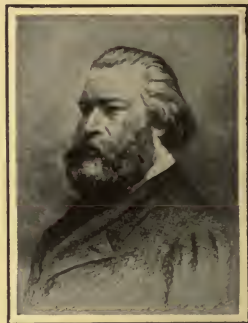
By Jules Dupré, 1811-'89

THERE lies alongside the Forest of Fontainebleau (fong-tane-blo'), in France, a straggling little village which consists of a single long street, a few peasants' houses, and a modest *auberge*, or inn. There are no industries in the place, nothing ever happens, and, save for the occasional visit of someone bent on an art pilgrimage, few strangers ever reach the town. It is called Barbizon (bahr-bi-zong'); but its fame is worldwide, its name being associated with a group of distinguished French painters of the figure, the animal, and the landscape, men whose names stand out brilliantly in the annals of art, whose work today is sought by the collector, and whose canvases are included in most of the galleries of Europe and America.

The history of these men is full of interest and pathos; for they had more than their share of vicissitudes, struggles, and early neglect. Yet they vanquished all obstacles, finally emerging triumphant, and forcing the world to acknowledge their talent, even if they did not reap the rewards that were their due; for since their deaths their pictures, for which they asked absurdly modest sums, have sold for great fortunes, single canvases in frequent cases bringing amounts that would have kept anyone of the painters in the greatest luxury all his life.

We speak of this group of Barbizon men as "The Men of Thirty"; for it was about 1830 that the town began to be the working place of a

coterie of artists. Six years before that two French painters from Paris had gone down to Fontainebleau to visit a friend who was director of the porcelain factory there, and, wandering about sketching, they lost their way in the forest. A cowherd they met directed them to the little village of Barbizon, where they passed the night in a cowshed. When daylight broke they were charmed to discover a primitive country, quite unspoiled by city folk, and, enthusiastic, they took back to their brother painters glowing accounts of their find. Thither flocked a crowd of artists, at various times,—Jean François Millet (zhong frong-swah' mee-lay'), Théodore Rousseau (roo-so'), Narcisse Diaz (nahr-sis dee-ahth'), Charles François Daubigny (do-been-yih'), Jules Dupré (doo-pray'), and Charles Jacque (zhahk), with Corot (ko-ro') occasionally, and many more men since distinguished.



JEAN FRANÇOIS MILLET

THE FONTAINEBLEAU SCHOOL

The gorgeous trees, glades, and deep recesses of the adjoining forest of Fontainebleau (these men founded what is also known as "the Fontainebleau school") offered them the most engaging themes for pictures; life was primitive and inexpensive, and far from the haunts of men, they worked out their problems, painted their canvases, and lived close to nature.



SHEPHERDESS KNITTING

By J. François Millet, Metropolitan Museum, N. Y.

The place is particularly identified with the names of Millet and Rousseau; although it was not until 1849 that Millet found his way to the small village. Along with his friend Charles Jacque, the sheep painter, both of them with their families, they went by diligence from Paris, and on to Fontainebleau. From there these two congenial souls explored the splendid woods, walking through the

THE BARBIZON PAINTERS

glades until they found Barbizon, to which they came through a cow gate that is now famous; for here, fastened on a great rock, is a double medallion portrait in bronze of Millet and Rousseau, executed by one of the great French sculptors to commemorate the association of these painters with this place.

It is Millet who first comes to mind when Barbizon painters are thought of in any way. When Millet arrived



THE ANGELUS, by J. François Millet
Museum of the Louvre.



THE SOWER
By J. François Millet, Metropolitan
Museum, New York.



THE MAN WITH THE HOE, by J. François Millet
Van den Eynde Collection, Brussels.

with his family he went afoot, holding his two little girls on his broad shoulders; while his wife trudged behind with their infant, a few months old, in her arms, and a sturdy Nor-mandy servant followed with a basket of provisions. A peasant who saw them took them for strolling actors. Though Millet went to Barbizon expecting to stay but a few brief months, he remained until his death, twenty-seven years later. Here he lived in a modest little house, where a large north window made a possible room for the painter to work in, and here he produced those masterpieces that were to bring him immortal fame.

THE BARBIZON PAINTERS

Never a man of great cheerfulness, by the severe work, the struggle against poverty, against lack of recognition, and against a physical weakness that manifested itself in continual headaches, Millet's entire nature was saddened, and he labored under the greatest difficulties, his pictures reflecting the depressed mood that almost continuously remained with him. Yet he never faltered, and even in the darkest periods he kept at his easel, producing splendid canvases.

MILLET'S CAREER

The son of a Normandy peasant farmer, Millet was born at Gruchy, a little hamlet along the shores of the English Channel, in October, 1814. For one so lowly born he received a reasonably good education, being familiar with Latin at thirteen. Virgil remained one of his favorite authors through the rest of his life. As a lad he was always sketching, and, though he was obliged to assist at the farmwork, he found time to make many drawings. Finally these so impressed themselves on the notice of his father that, poor as he was, he felt impelled to make some effort to have the lad take up the profession of painting, and to that end he made every sacrifice, took him to Cherbourg (share-boor'), where he entered him in

the studio of one Bon Demoucel. Here he remained for only two months,—for his father died and he came back—but now his grandmother intervened, and again he was sent to Cherbourg to study with



THE CLOSE OF DAY, by Théodore Rousseau

Langlois (long-glwah'). This teacher was so impressed with his talent that he interested the mayor and members of the common council, who voted Millet an annuity of eighty dollars to send him to Paris for study.

The awkward country lad in Paris, big of



THÉODORE ROUSSEAU

THE BARBIZON PAINTERS



IN THE FOREST OF FONTAINEBLEAU, by Théodore Rousseau, now in the Louvre

frame, with his great shock of hair, shy manner, and sensitive nature, put off for a long while entering any studio, contenting himself with wandering about the public galleries, where he studied mainly the old masters. When he did finally enroll himself under Paul Delaroche (de-lah-rosh'), the fellow students dubbed him "the man of wood." For the academic system of drawing Millet had no possible use; yet even his first attempts were taken seriously by his comrades, who quickly discovered that he was a genius in the rough. But he soon left Delaroche as he had quitted other masters, and thereafter blazed a way for himself, living in a little attic with a comrade, and occasionally attending a night school where he drew from models. Neither then nor at any subsequent time did he lose confidence in his ability; for he always took himself and his talent with great seriousness. During this period he married twice. The first wife lived but two and a half years. The second remained with him to the end, was a helpmate in every sense of the word, sharing his troubles and his short triumph, and she bore him several children.

When one recalls that his famous pictures of recent years have brought sums all the way from ten thousand to two hundred and fifty

thousand dollars, it is almost unbelievable that Millet sold work in the early part of his career for just enough to keep the family from starvation.

MILLET'S POVERTY

Indeed, in 1848, acknowledging the receipt of one hundred francs (twenty dollars), he wrote, "They came in season. We have not eaten for two days." About this time he painted signs, and it is recorded that he gave six beautiful drawings for a pair of shoes. His first farm scene, a theme that was to make him eventually famous, was painted in 1848, and was of a man winnowing corn. He sold it for one hundred dollars. Shortly before Millet finished his now famous picture of "The Angelus" he wrote to his friend Sensier, "We have wood enough for only two or three days more. I am suffering." The American painter, William M. Hunt, who knew him at Barbizon, went to see him, and tells how "he was desperately poor, but was doing tremendous things." This picture of "The Angelus" Millet had difficulty in selling for twenty-five hundred francs (\$500). In 1889, at the famous Sécrotan (sek-ray-tahng') sale, it brought five hundred and fifty-three thousand francs, and the next year was sold again for no less than eight hundred thousand francs.

Millet painted picture after picture, generally tillers of the soil, themes of farm life, shepherd girls, workmen about the farm, with occasionally a nude, and these last he did no less well. In each composition there was a rugged simplicity, a directness, and a force never for a moment to be misunderstood, invariably ringing true. There was no suspicion of a model posed, never preconception; but always the picture seemed a leaf out of the day or night work of the farm, of



LANDSCAPE, by Charles François Daubigny
Metropolitan Museum, N. Y.



CHAS. FRANÇOIS DAUBIGNY



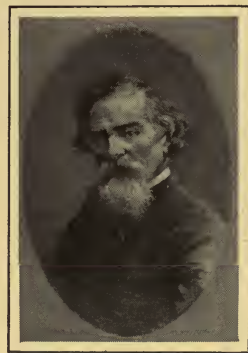
STUDY OF TREES, by Narcisse Diaz
Metropolitan Museum, N. Y.

give the great French landscape painter his full baptismal name, was one of the greatest painters of nature the world has ever seen, a man who was not only a master in pigment, but one who knew the anatomy of the earth in a truly scientific way. He had made the most profound studies out of doors: there was not a tree he did not know by heart, not a growth unfamiliar to him. The only child of a prosperous merchant tailor, he was born in Paris. There was never any doubt as to his future career, and at the age of twelve his father sent him to study with Remond, a fairly well known painter. At nineteen Rousseau had a picture in the exhibition of the Royal Salon in the Louvre, and when he arrived at man's estate a picture of his so attracted the critics in the exhibition that he was pronounced one of the coming men. Then he became more or less revolutionary, changed his style of painting, and was in great disfavor with the classicists. As they had refused his Salon picture of 1836, he quit Paris for Fontainebleau,

the fields, the dignity of labor, or motherhood. When his brother artist Rousseau came into his good fortune and began to sell his work for large prices he bought paintings by Millet secretly, giving it out that a rich American had become the owner, so his friend might be encouraged. Happily, a modest success came to Millet before his death in January, 1875: he sold his work at prices that enabled him to be quite free from financial care. Like the genuine artist he was, conscious he was nearing the end, he exclaimed a month before he passed away, "I die too soon. I disappear at the moment when I begin to see clear in nature and art."

ROUSSEAU, PAINTER AND NATURALIST

Pierre Étienne Théodore Rousseau (pyare ay-tyen'), to



NARCISSE DIAZ

whither he went and came into the Barbizon group. But he suffered none of the disappointments of the rest of his friends there; for after a few years not only did he sell his work, but honors piled up on him thick and fast. In the year of his death, 1867, at the Universal Exposition, he was awarded a medal of honor.

There was no department of landscape painting that Rousseau did not know thoroughly. Nothing he ever did was the result of happy accident; for, even while men sometimes do stumble on certain results, as a distinguished American painter once said, "no work of art ever really happened."

ROUSSEAU'S METHOD OF PAINTING

One of his friends, Alfred Sensier, wrote of a visit to his home when Rousseau was engaged on one of his masterpieces, "The Charcoal Burner's Hut." Rousseau had laid it in with the right general effect, at the first painting on a canvas prepared in gray tints, and, having placed his masses of trees and the lines of his landscape, he was taking up with the delicacy of a miniaturist the sky and the trunks of the trees, scraping with a palette knife to half the depth of the painting, and retouching the masses with imperceptible subtlety of touch. It was a patient labor, which finished by being disturbing, it was so imperceptible.

"It seems to you that I am only caressing my picture, does it not," the painter asked, "that I am putting on nothing but magnetic flourishes?"



LANDSCAPE—SUMMER, by Jules Dupré, Metropolitan Museum, N. Y.

I am trying to proceed like the work of nature itself, by additions which, brought together, or united, become forces, transparent atmospheric effects, into which I put afterward definite accents as upon a woof of neutral value.

These accents are to painting what melody is to harmonic bass, and they determine everything, either victory or defeat. When I have exhausted the resources of the colors I use a scraper, my thumbs, a piece of cuttlebone, and even my brush handles. They are hard trials, these last moments of the day's work, and I often come out of them worn, but never discouraged."



SHEEPFOLD, by Charles Jacque, Metropolitan Museum, N. Y.

Daubigny was the lyric poet of the little group, a painter of delightful, peaceful scenes, who glorified everything he touched with his graceful charm of manner, his tender sentiment, and his cheerful optimism. He came of a family thoroughly imbued with artistic notions; for his father was a painter and a teacher of drawing in Paris. At the age of twenty-one he made his first appearance at the Salon in Paris, with an effort at classic work; for France at that time was given over to classicism. He broke away from these traditions, however, shortly afterward, and thenceforward gave himself over to nature and his own personal manner of interpretation, quickly gaining favor of both the critics and the public. Although grouped with the Barbizon men, he is not known to have passed much if any of his time at that village, being rather associated with them in spirit and the manner of work; for he was of their school and in close sympathy with their ideals. He had a home at Auvers (o-vares'), on the Oise (wahz), and to facilitate his sketching on the wet banks of the river he devised a houseboat in which he moved from place to place, painting as his fancy moved him, along the Oise, the Seine (sane), the Marne (mahn), and many tributary streams.

DIAZ, THE BOHEMIAN

The real Bohemian of the Barbizon men was the Spanish-born Frenchman Diaz, the most joyous, devil-may-care of the crowd, artist by the grace of God to his very fingertips, whose life was like some romance. Deserted by his father, his mother made her way to Paris by teaching and undertaking all sorts of work, settling in Sèvres (saver), where young Diaz grew up in the midst of dreams and art work—handicapped by a



STUDY OF A WHITE COW

By Constant Troyon, Metropolitan Museum, N. Y.

misfortune which cost him one of his legs. Showing a taste for art, he was apprenticed to a maker of porcelains, where he had for a companion Jules Dupré. He helped to decorate china; but his independence in breaking away from careful detail cost him his place. Nothing daunted, he left and gave himself over to the making of pictures that suited his taste better. These he managed to sell at a price, or exchange with dealers for pieces of bric-à-brac, rugs, and carvings, with

which his studio was subsequently crowded. He painted scenery too, and life went merrily with him; for he was carefree and delighted in his painting.

Somewhere about 1836 he drifted down to Barbizon, where he met Rousseau, who had a serious effect upon him, and, from doing trifling sketches, he gave himself to a more profound study of the landscape. Yet he could not long remain serious. Application was irksome to him, and he went his way unrestrained, passionate, versatile, unequal, but rarely, if ever, uninteresting. With his many failings, he rose at times to great heights, his color instincts being more or less inspired.

He had his weaknesses; but, as a writer has said of him, in art as in music, literature, and even in humanity itself, there are enduring qualities that are above and beyond laws. As there are melodies that defy the rules of harmony and stir us to the very depths, so there are simple bits of poetry that go straight to the heart, where classic finish leaves us cold. And there are contradictory natures, passionate, illogical, selfish at times, yet which wind themselves about our affections in some strange manner. So with Diaz and his work. We are aware of his shortcomings, and yet the inborn genius, rising higher than training, than accepted rules and authorities, fascinates us by the bewitching personality with which his canvases glow, the brilliance of color, the charm, grace, and lovely harmonies of his inspired work.

The German art historian Muther (moo'-ter), calls Dupré peculiarly the tone poet of the group, who sounds the most resonant notes in the romantic concert, a man who revels in contrasts, who delights in rain, night, and storm, who painted the sea in its rage, muttering like some hoarse old monster, who celebrated the commotion of the sky, nature in her angry majesty, and the most brilliant phenomena of atmospheric life. He was a melancholy spirit, and he passed a lonely existence, absorbed in his work. Born in 1812, after he quitted the Sèvres

THE BARBIZON PAINTERS

porcelain works he went to England, where he met Constable, who had a strong influence on him. He sent his first picture to the Salon of 1835, and it was not long before he joined the Barbizon group, where he worked for many years.

Intimate of Millet, closer than any of his friends, Charles Jacque makes the sixth of this Barbizon group, and was the painter of sheep, as Constant Troyon (trawh-yong') was the authority on cattle. He first attracted attention with his etchings, having started his career as a wood engraver, working for some years in England. But he too drifted to Barbizon, where he remained until his death. He painted poultry and sheep, his landscapes as backgrounds for the latter being unusually fine.

Constant Troyon was another of the group who began his art career in a porcelain factory in his native town of Sèvres. He may be said to have had no art biography; since he was without masters, making his way self-taught, although he is, by general consent, considered the greatest of the modern animal painters. He is said to have been a most unaffected, simple soul, entirely occupied with his art, an enormous worker, and had a splendid success, artistic and financial, during his life. Cattle, sheep and horses, as well as goats, he painted with the greatest authority, always against admirable landscape settings. Since his death his pictures have increased enormously in value and are sold at immense sums, being eagerly sought after by the collectors.



BRONZE TABLET AT BARBIZON
To the memory of Rousseau and Millet.

SUPPLEMENTARY READING

A HISTORY OF FRENCH PAINTING

C. H. Stranahan.

(New York, Charles Scribner's Sons.) Complete biographical account of the artists.

MODERN FRENCH MASTERS

Written by American Artists.

Edited by Prof. John C. Van Dyke.

(New York, The Century Company.) Estimates of the artists, with anecdotes and biographical data sympathetically set forth.

ART IN FRANCE

Louis Hourtiq.

(New York, Charles Scribner's Sons.) "Ars Una; Species Mille," series: general history of art, copiously illustrated and most comprehensive.

THE PAINTERS OF BARBIZON, Millet, Diaz, Rousseau.

John W. Mollet.

(London: Sampson, Low & Co.) Biographies of Great Artists series.

BARBIZON DAYS

Charles Sprague Smith.

(New York, A. Wessels Company.) Artist's account of a summer passed in Barbizon, with anecdotes of the Barbizon painters.

ART LIFE OF WILLIAM MORRIS HUNT

Helen M. Knowlton.

(Boston, Little, Brown & Co.) Hunt was a personal friend of the Barbizon men, and painted in that village some time.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

FEBRUARY 2, 1914

Vol. I

No. 51

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

This is a composite answer to a dozen or more letters that have recently come in from Mentor readers. They all relate to the number of The Mentor on "Angels in Art," and the gist of them all is as follows: "Where did the pictures that illustrate that number come from? Most of them are not complete paintings, but details. We would like to know where the original paintings are."

★ ★ ★

When a number of readers have been interested enough to write in for this information, it is clear that all the readers should have the benefit of it. The pictures for this number were carefully selected by Professor Van Dyke, and the original paintings from which they were taken are all of them important and interesting works of art. We give below a list of the titles of the pictures and the galleries from which they were taken.

★ ★ ★

The two relief plaques on the first page of the number on "Angels in Art" were designed by the sculptor, Mr. Daniel Chester French. The present owner is unknown to us.

The Baptism of Christ, by Perugino, is in the Pinacoteca Collection, Perugia, Italy. The head at the bottom of the second page is a detail of the same picture.

The Madonna of the Rosary is in the Gallery of Bologna, Italy.

The Madonna Enthroned, by Fra Bartolommeo, is in the collection of the Louvre, Paris.

Saint Michael and the Demon, by Guido

Reni, is to be found in the Church of the Capuchins, Rome.

The Archangel Raphael, by Verocchio, and the Baptism, by the same painter, also the Saint Michael by Perugino—which is reproduced in gravure—are in the Academy at Florence.

The Veronese Annunciation is in the Academy at Venice. And there also is to be seen the original of the gravure picture Angel with Lute, by Carpaccio.

The Botticelli Madonna and Child and Angels may be seen in the Kaiser Friedrich Museum at Berlin.

The Botticini Madonna and Child is in the Pitti Gallery, Florence.

The Fra Angelico Trumpet Blowing Angel, and the Coronation, are in the Uffizi Gallery at Florence.

The Madonna and Saint Bernard, by Filippino Lippi, is in the Badia Gallery, Florence.

The Riccardi Palace at Florence holds that exquisite gravure picture of the Angel Choir, by Benozzo Gozzoli.

The Madonna and Child with Angels, by Bellini, is in the Church of the Frari, Venice.

The Angel with Violin, by Melozzo da Forlì, is in the Sacristy of St. Peter's, Rome.

Finally, the Angel of Annunciation, by Burne-Jones, which is reproduced in part in gravure and complete in the pages of The Mentor, is in England, in the private collection of the Earl of Carlisle.

★ ★ ★

In printing this list we want to assure a number of readers who have expressed a desire for such information as this that we shall hereafter give full information in reference to the origin of the pictorial material in The Mentor whenever it is possible to do so. "Why may it not be given in every case"—that is the question asked by one of our readers. Gently! The limits of our information will be only those of possibility. In some cases we cannot locate the original picture—no information having been transmitted with the reproductions of it. In a majority of cases, however, we shall be able to give this information to our readers, and we will endeavor to make it, in every case, as full as possible. So much for the future numbers. At present it is a satisfaction to give our readers the information they have asked for in reference to the "Angels in Art."

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|---|---|
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| 2. MAKERS OF AMERICAN POETRY | 27. VENICE, THE ISLAND CITY |
| 3. WASHINGTON, THE CAPITAL | 28. THE WIFE IN ART |
| 4. BEAUTIFUL WOMEN IN ART | 29. GREAT AMERICAN INVENTORS |
| 5. ROMANTIC IRELAND | 30. FURNITURE AND ITS MAKERS |
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| 11. CHERUBS IN ART | 36. FAMOUS AMERICAN SCULPTORS |
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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

ABRAHAM LINCOLN

President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Head of Lincoln by Borglum, Signing the Emancipation Proclamation.

By *ALBERT BUSHNELL HART*

Professor of Government, Harvard University

NUMBERS TO FOLLOW

Feb. 16. AMERICAN PIONEER PROSE WRITERS

Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding.

By *Hannah W. Miller, Author and Critic.*

Feb. 22. GEORGE WASHINGTON

Washington the Surveyor, Braddock's Army, Commander in Chief of the American Army, Washington at Valley Forge.

Personal Address, Inauguration
By *Robert M. M. McIlroy, Head of the Department of History and Politics, Princeton University.*

Mar. 2. MEXICO

The Cathedral, The Palace, Ponce de Leon, Mexico City, Chapultepec, Teotihuacan.
By *Friedrich Palmer, Author and Illustrator.*

Mar. 9. COURT PAINTERS OF FRANCE

Rembrandt, Claude Lorraine, The French Court, Antoinette, Catherine, The Dauphins of Anjou, The Dauphine, The Dauphine of Louis XI, Bernini, Portraits of Marie Antoinette, Marie Antoinette the Queen, Marie Antoinette the Dauphine.
By *R. A. L. L.*

The Plan

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EVERY DAY

FEBRUARY 9 1914
VOL. I No. 52

THE MENTOR

ABRAHAM LINCOLN

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OF BIOGRAPHY

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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

ABRAHAM LINCOLN

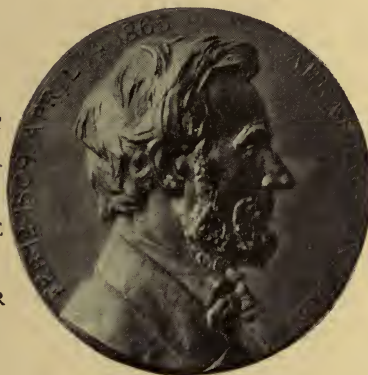
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MENTOR
GRAVURES

ABRAHAM
LINCOLN'S
BIRTHPLACE

ABRAHAM LINCOLN
LAWYER



Medallion by Calverley

HEAD OF LINCOLN
By Gutzon Borglum

EMANCIPATION
PROCLAMATION

MEMORIAL TO LINCOLN

PRESIDENT LINCOLN

THE MENTOR

FEBRUARY 9, 1914 • DEPARTMENT OF BIOGRAPHY



IN 1808 and 1809, at places distant from each other not more than a long day's ride on horseback, were born two men destined to become great leaders in their time,—Jefferson Davis and Abraham Lincoln. One of them started on the top of the social and political wave, the son of a well-to-do slave-owning family, able to get him into West Point, and thus to begin his career as soldier and statesman. The other, Abraham Lincoln, born February 12, 1809, was the descendant of a poor frontiersman, and the son of a retrograde Poor White, so shiftless that when he moved his little family across the river into southern Illinois he had not the grit to build even a loghouse, and lived through a winter in a half-faced camp, one side open to the weather. Lincoln began at the bottom.

The bottom in Abraham Lincoln's time was pretty low. The backwoods people, outside of little towns like Cincinnati and Vincennes, were nearly all ignorant, and nearly all poor except for their land. The only bright light in young Abe's life was his stepmother, a genuinely good and kind woman. What Lincoln himself thought of these early surround-

ings may be learned from the sketch he prepared for the Directory of Congress in 1858,—a plain narrative of an uneventful life:

"Born February 12, 1809, in Hardin County, Kentucky.

"Education, defective

"Profession, a lawyer.

"Have been a captain of volunteers in Black Hawk War.

"Postmaster at a very small office.

"Four times a member of the Illinois Legislature, and was a member of the lower house of Congress."

A year later Lincoln wrote of himself a little more in detail:

"My father, at the death of his father, was but six years of age, and he grew up literally without education. He removed from Kentucky to what is now Spencer County, Indiana, in my eighth year. We reached our new home about the time the state came into the Union. It was a wild region, with many bears and other wild animals still in the woods. There I grew up. There were some schools, so called; but no qualifications were ever required of a teacher beyond 'readin', writin', and cipherin' to the rule of three.' If a straggler supposed to understand Latin happened to sojourn in the neighborhood, he was looked upon as a wizard. . . . If any personal description of me is thought desirable, it may be said I am, in height, six feet four inches, nearly; lean in flesh, weighing on an

average one hundred and eighty pounds; dark complexion, with coarse black hair and gray eyes. No other marks or brands recollected."

Young Abe learned to read, write, and cipher; and that small education, together with his strong arms and his honest heart, was all the foundation of his splendid success. It took him some time to find out what he was good for. He tried surveying, for which there was a great demand where land was changing hands; but made nothing of it. He was partner in a store, of which he himself expressively says, "It winked out." Much of his youth was spent in rough hand labor, from one kind of which he later got the name of "rail splitter." At last he succeeded in acquiring the small quantity of law necessary to be admitted to the bar, and began a humble career as a country lawyer. Most of his cases were petty, and his fees were small. In all his life he had but one profitable case, and when the young and rather bumptious



LINCOLN AT THE TIME OF HIS
FIRST CAMPAIGN

A B R A H A M L I N C O L N

president of the Illinois Central Railroad, George B. McClellan, refused to pay the bill of ten thousand dollars, Lincoln asked for a kind of arbitration of fellow lawyers, who said he was entitled to it. Lincoln knew how to study not only the law, but men, and in following the judges about from county seat to county seat, living in the miserable taverns, arguing cases, swapping stories, and making friends, Lincoln somehow found out what the men about him were thinking.

Then began his public life. Every ambitious young lawyer aspired to go to the legislature, and Lincoln served four terms in the lower house of Illinois. There is very little record of his life in that period. He made rather faint and declining love to one or two girls, and finally carried off Mary Todd from under the addresses of Stephen A. Douglas, who was destined to be his great rival. Then in 1846 he was elected to Congress on an agreement that he should serve only a single term. Somehow he could not strike the key of that Congress. He boasted that he had voted forty-two times for the principle of the Wilmot proviso against slavery; but his few recorded speeches are among the poorest of his writings; and from



LINCOLN'S HOME AT SPRINGFIELD, ILLINOIS

the end of his term in 1849 till his inauguration as president twelve years later he held no public office, and Douglas was able later to twit him with being a disappointed man.

Yet all the while Abraham Lincoln was getting ready for his great task, particularly by training himself in that marvelous power of expression which makes him not only the greatest of American statesmen, but one of the half-dozen greatest American writers. This power of his is due first of all to the limpidity of his style, and to his use of Anglo-Saxon words. Thus, in writing to Mary Owen in 1837, he said:

"I want in all cases to do right, and most particularly so in all cases with women. I want at this particular time more than anything else to do right with you; and if I think it would be doing right, as I rather suspect it would, to let you alone, I would do it."

In the early part of Lincoln's life there were few good newspapers, no libraries outside of the little colleges, no cheap magazines. Lincoln

A B R A H A M L I N C O L N

read only a few books, especially the orators of his time,—Patrick Henry, Clay, Calhoun, and Webster,—one of whose phrases he worked over into the Gettysburg address. He was fond of poetry, especially Byron, and knew by heart a number of short poems by American authors; but his two textbooks were Shakespeare, from which he could repeat long extracts, and the Bible, which was his storehouse. His conversation and his writings abound in scriptural quotations.

Not from other people's books and experiences did Lincoln draw his wonderful power of expression. It came first of all from his habit of thinking things through, and then working them out in his own mind, getting them clear before he put them into words, and then through his use of simple and unmistakable language, usually in short sentences. Somebody tells a story of seeing Lincoln as a young man, lying on his back under a tree, with his long legs reaching up against the trunk, reading a book, and kicking himself round the tree as the sun followed him. That was the way he got his ideas together.

When Lincoln began to come forward in public life he found athwart his path a troublesome question. He was born in a slave-holding state, and lived most of his early life in Illinois, where a good many slaves were still held, in contempt of the ordinance of 1787 and the state constitution. He married into a family that favored and believed in slavery. Apparently he had nothing to gain by taking the side that slavery was wrong and must disappear, and yet that was the side he deliberately took in 1837 by joining with one Dan Stone in signing a minute on the Journal of the Illinois house to the effect that "The institution of slavery is founded on both injustice and bad policy." It seemed a poor start for an ambitious young man.

But Lincoln was one of the first men to size up the truth that slavery was simply a big labor trust. In 1850 all the slaves in the Union were owned by one-tenth of the white families, and most of the three million slaves were owned by thirty-five thousand families, who were trying to draw to themselves the profits of the principal industry of the whole South. The small slaveholder and the Poor White were both pushed to the wall; and the northern laborer began to realize that it was contrary not only to humanity



MRS. LINCOLN



STEPHEN A. DOUGLAS

A B R A H A M L I N C O L N

but to his personal interest to allow a few people to monopolize the labor of a hundred times their own number. A workman who had nothing but his own hands did not relish the doctrine that laborers were happier and better off if they were owned by other people.

Lincoln was one of the first men of his time to think out the whole question. Nobody hit the nail on the head with regard to human bondage more unflinchingly than did he:

"If A can prove, however conclusively, that he may of right enslave B, why may not B snatch the same argument and prove equally that he may enslave A? You say A is white and B is black. It is color, then; the lighter having the right to enslave the darker? Take care! By this rule you are to be slave to the first man you meet with a fairer skin than your own. You do not mean color exactly? You mean the whites are intellectually the superiors of the black, and therefore have the right to enslave them? Take care again! By this rule you are to be slave to the first man you meet with an intellect superior to your own. But, say you, it is a question of interest, and if you make it your interest you have the right to enslave another. Very well. And if he can make it his interest, he has the right to enslave you."

The merit of Lincoln is that he not only saw instinctively that slavery was a curse, but that he saw why it was a curse; and upon that bedrock of conviction he rested.

Granting that slavery was wrong, then upon what principles were white and black people to live together in the same community? Most of the intense abolitionists firmly believed that the negro was simply a black white man, who required only proper opportunity to show those qualities of continuous virtue, reason, and thrift which were supposed to characterize the average white man. Lincoln did not accept that abolition tenet. No man was more intent upon staying the progress of slavery; but his aim at that time was to do what could be done, which was to check the spread of slavery. The abolitionists to the end of their relations with him thought he was not one of themselves.

Nevertheless, Lincoln had to have some theory of the relation of the races. In a Chicago speech he made a powerful and unanswerable reply to the argument usually summed up in the phrase, "Do you want your daughter to marry a nigger?"



LINCOLN SHORTLY BEFORE HE DIED

A B R A H A M L I N C O L N

"I protest now and forever against that counterfeit logic which presumes that because I do not want a negro woman for a slave I do necessarily want her for a wife. My understanding is that I need not have her for either." And elsewhere, in one of the noblest sentences that ever came from Lincoln's lips, "There is no reason in the world why the negro is not entitled to all the natural rights enumerated in the Declaration of Independence,—the right to life, liberty, and the pursuit of happiness. I hold that he is as much entitled to these as a white man. I agree with Judge Douglas he is not my equal in many respects,—certainly not in color; perhaps not in moral or intellectual endowment. But in the right to eat the bread, without the leave of anybody else, which his own hand earns he is my equal, and the equal of Judge Douglas, and the equal of every living man."



BAS RELIEF, by V. D. Brenner

On which his design for the one-cent piece is based.

Slavery was not the only question of a free government that troubled Lincoln's mind. His writings are full of shrewd and homely sayings, sometimes original, sometimes adopted, about the relation of the American people to their government; such as, "The Lord must love the common people; for he has made so many of them," and, "You can fool some of the people all of the time, and all of the people some of the time, but not all of the people all of the time," or that sublime sentence of the Gettysburg address, which is at once a history, an instance, and a prophecy, of popular government, "That government of the people, by the people, for the people, shall not perish from the earth."

In the Chicago speech of December 10, 1856, he said, "Our government rests in public opinion. Whoever can change public opinion can change the government practically just so much. Public opinion, on any subject, always has a 'central idea,' from which all its minor thoughts radiate. That 'central idea' in our political opinion at the beginning

A B R A H A M L I N C O L N



LINCOLN AND HIS CABINET AND GENERAL WINFIELD SCOTT

C. B. Smith M. Blair S. Cameron

(From left to right)

S. P. Chase W. H. Seward

G. Welles

Pres. Lincoln

Gen. Scott

E. Bates

was, and until recently had continued to be, 'the equality of men.'"

Believing in law, Lincoln was strongly against lynching, and his first formal address was called out by the lynching of white gamblers and the burning at the stake of a mulatto murderer, in St. Louis, in 1837.

Lincoln's great opportunity came in 1858, when the issue was squarely raised whether the slave trust should have power through the national government to extend its area and to protect its system. Things turned out so that in Illinois, Douglas (who was not at all an ardent proslavery man) was put forward as the champion of the principle that any state or territory that wanted slavery was entitled to have it; and Lincoln in the famous joint debates championed the principle that slavery ought to be limited, and finally exterminated. That was when Lincoln said, "I believe this government cannot endure permanently half slave and



STATUE OF ABRAHAM LINCOLN
By Augustus Saint Gaudens, Chicago.

A B R A H A M L I N C O L N

half free. I do not expect this Union to be dissolved,—I do not expect the house to fall,—but I do expect it will cease to be divided. It will become all one thing or all the other.” Lincoln declared and believed at that time that if the slave powers were not checked they would end by compelling the free states to receive slaveowners with their property.

When Lincoln was elected president in 1860 the issue at first was not that of slavery, but of the preservation of the Union, and the back country lawyer was called upon to become the head of the federal government; the militia captain of the Black Hawk War became commander in chief of a million soldiers and sailors; the once obscure member of Congress was the head of a great people, animating them for their work by his splendid messages and proclamations. At the same time he was in many ways the best soldier in the army, and followed the generals on the field with such telegrams as the following to Hooker, “If he comes toward the upper Potomac, fol-



HOUSE AT WASHINGTON IN WHICH LINCOLN DIED



FORD'S THEATER, WASHINGTON

Where Abraham Lincoln was shot by John Wilkes Booth, April 14, 1865.

low on his flank and on his inside track, shortening your lines while he lengthens his. Fight him, too, when opportunity offers. If he stays where he is, fret him and fret him.” Again, to Grant, “I have seen your despatch expressing your unwillingness to break your hold where you are. Neither am I willing. Hold on with a bulldog grip, and chew and choke as much as possible.”

The things that bore Lincoln up through this great crisis were his sense of personal responsibility and his desire to do right by all people and all sections. The harshest thing that he is recorded to have said about the South is, “I wish they were all laid flat like those trees,” instantly adding, “and then I wish they would all

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rise up again like men." The truth is that Lincoln as president of the United States was a southern man, who understood other southern men and the southern problem better than anybody about him; and had he lived we must hope that he would have found a solution that would have avoided the bitterness and hatred of Reconstruction.

The rapid progress of the war brought to Lincoln the duty, which he had not expected, of declaring free three and a half millions of slaves. When the preliminary Proclamation of Emancipation was issued in September, 1862, Congress had already abolished slavery in the territories and in the District of Columbia, and had taken the pith out of the Fugitive Slave Act; and the border states of Maryland, West Virginia, and Missouri were moving toward emancipation. The Proclamation of Emancipation applied only to ten of the eleven seceding states then in arms against the government; but the moral effect of that proclama-

tion and of the definite proclamation of January 1, 1863, made it clear that if the North succeeded, slavery would die; and if the South succeeded, it would probably live.

The Civil War was a time of great exaltation of spirit, both North and South. In the midst of horrors and miseries, the crushing disappointments of defeat, the fearful cost of victory, both sides felt a passionate sense of devotion to the cause. In the midst of that awful time the steadiest and most unquenchable spirit was always that of Abraham Lincoln. He was great not only because he understood his countrymen, but because he could get on with Congress, and—what was harder—with the members of his own cabinet, several of whom thought they were his superiors. But he became the father and leader of millions of people; and his patience, his forbear-



STATUE BY WEINMAN
At his birthplace, Hodgenville, Ky.

Address of Abraham Lincoln

at the Dedication of Gettysburg Cemetery, the 19th of November, 1863.

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of the war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that their nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate, we can not consecrate, we can not hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

LINCOLN'S GETTYSBURG SPEECH

Delivered at the dedication of Gettysburg Cemetery on November 19, 1863. Edward Everett, the great orator, spoke for over an hour on the same occasion, but his speech, which was greatly applauded at the time, has been forgotten; while these few immortal words of Lincoln are known the world over. So short was this speech that a New York newspaper photographer who attempted to catch the President as he spoke, was unable to set his plate and focus his camera before Lincoln had finished. The audience was impressed, but also seemed surprised, and when the speaker sat down, scarcely a sound was heard. From the silence Lincoln inferred that his speech had been a failure. It was not until some time after that he was informed of its greatness.

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ance, and his high mindedness helped to make the whole country patient, forbearing, and high minded. Even his adversaries then and since have borne testimony to his surpassing qualities.

On the morning of April 15, 1865, a poor old colored woman was seen walking sobbing through the streets of Richmond saying, "Oh, Lord, Sam's dead!" Somebody stopped her and said, "Who's dead, Aunty, what Sam?" To which she replied, "Oh, Lord, Uncle Sam!" She did not even know the name of the tall, lean, and worn man who a few days before had passed through the streets of that city; but she knew that her race and the country had lost a friend. Twice since that day have the people of the United States mourned a dead president, but never one who, like Lincoln, seemed a member of five million afflicted families.

SUPPLEMENTARY READING

THE EARLY LIFE OF LINCOLN

Ida M. Tarbell.

An excellent account of Lincoln's younger years.

LIFE OF ABRAHAM LINCOLN

Ida M. Tarbell.

(2 vols.), containing much new material.

ABRAHAM LINCOLN—THE TRUE STORY OF A GREAT LIFE

William H. Herndon and Jesse W. Weik.

(2 vols.) An intimate biography by Lincoln's law partner.

ABRAHAM LINCOLN

J. T. Mores, Jr.

(2 vols.), the best condensed biography.

ABRAHAM LINCOLN, a History

Nicolay and Hay.

(12 vols.), the best extensive biography.

LINCOLN

Norman Hapgood.

A good one volume life.

SIX MONTHS IN THE WHITE HOUSE

F. B. Carpenter.

An excellent account of Lincoln's daily life while president.

LINCOLN, THE MASTER OF MEN

A. Rothschild.

LINCOLN, THE LEADER, AND LINCOLN'S GENIUS FOR EXPRESSION

R. W. Gilder.

ABRAHAM LINCOLN: AN AMERICAN MIGRATION

M. L. Learned.

A careful study of the Lincoln family in America.

HISTORY OF THE UNITED STATES

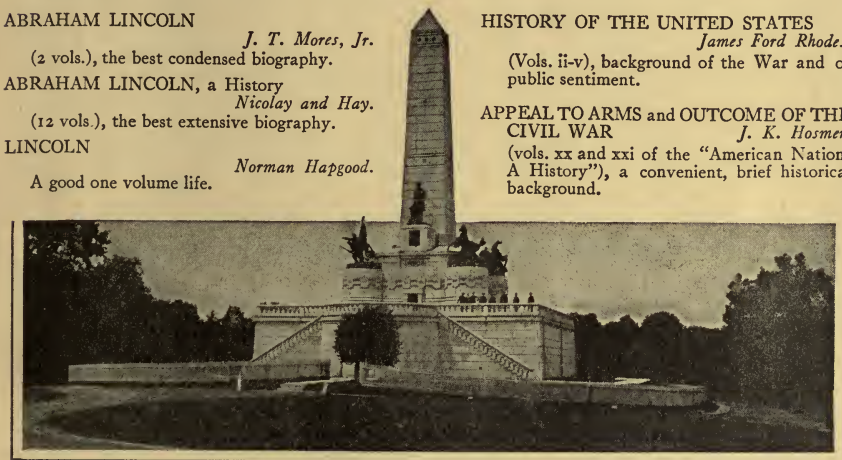
James Ford Rhodes.

(Vols. ii-v), background of the War and of public sentiment.

APPEAL TO ARMS and OUTCOME OF THE CIVIL WAR

J. K. Hosmer.

(vols. xx and xxi of the "American Nation: A History"), a convenient, brief historical background.



MONUMENT TO LINCOLN AT SPRINGFIELD, ILL.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

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ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

This is the last number of the first year of The Mentor. Next week we lap over the first number, issued February 17th last year, and we place "Volume II" on our cover. It is a satisfaction to end the year with a number devoted to a subject of universal interest and appeal. It so happens that Abraham Lincoln's birthday and the birthday of The Mentor fall in the same week. We have been looking over the past year and taking an inventory of the quality and variety of the fifty-two Mentors.

* * *

The range of subjects has been wide. There have been fourteen Travel articles, thirteen on Fine Art subjects, and the other numbers have dipped into the fields of Music, Literature, History, Architecture, Biography, Nature, Science, and Adventure. We believe that the proportionate number of articles assigned to the different subjects has been a just one. On this point we would be glad to have an expression from our readers. It so happened that we were in a position last fall to judge of the relative attractiveness of different subjects. We made an offer that permitted anyone accepting it to choose his own numbers. In this way we found that the votes were most numerous for Fine Art, Travel, History and Literature.

At that time, however, Nature subjects had not figured to any extent and Biography had no representation. We would like to know what the vote of our readers in the matter of subjects would be today. In reviewing daily correspondence

it seems to us that Fine Art, Travel, and Literature lead—with History and Biography following close in favor.

* * *

The statements of those who write, however, cannot be accepted as final evidence. When all the Mentors are put competitively to the test under special conditions some interesting facts come to light. John Wanamaker took up The Mentor for some time and featured it in one of his departments. During the three weeks of this exhibition a great public interest was aroused and many Mentors were sold. The first choice, as shown by the figures of sale, was for the number on FURNITURE. And we have since received several letters asking us to publish other articles on this subject. We have an article in preparation on Colonial Furniture.

* * *

Out of choice and preference will come the resultant taste of the members of The Mentor Association. Readers who are attracted by a liking for special subjects will become interested in the whole range of subjects. That is one of the basic ideas of The Mentor plan—to lead readers from an interest in one subject to an interest in many.

* * *

In most cases the reader who is interested in a subject is also well informed on that subject. That kind of reader follows the articles in which he is interested with a watchfulness that is stimulating to us. We like the letters of such specially-informed readers. They are a great help to us. And then there are the readers who have no special knowledge and who write for additional information. Their interest is also stimulating. They are the seekers and we are eager to serve them.

* * *

To these and to other kinds of readers—and to all the members of The Mentor Association—our thoughts go out in gratitude for the many words of warm encouragement that we have received during the first year. Our schedule for the year to come will be richer, fuller, and even more varied than that of the past year, and it will show many improvements in detail—some of which have been suggested by the interested members of The Mentor Association.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
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| <p>No. 1. BEAUTIFUL CHILDREN IN ART
 2. MAKERS OF AMERICAN POETRY
 3. WASHINGTON, THE CAPITAL
 4. BEAUTIFUL WOMEN IN ART
 5. ROMANTIC IRELAND
 6. MASTERS OF MUSIC
 7. NATURAL WONDERS OF AMERICA
 8. PICTURES WE LOVE TO LIVE WITH
 9. THE CONQUEST OF THE PEAKS
 10. SCOTLAND, THE LAND OF SONG AND SCENERY
 11. CHERUBS IN ART
 12. STATUES WITH A STORY
 13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
 14. LONDON
 15. THE STORY OF PANAMA
 16. AMERICAN BIRDS OF BEAUTY
 17. DUTCH MASTERPIECES
 18. PARIS, THE INCOMPARABLE
 19. FLOWERS OF DECORATION
 20. MAKERS OF AMERICAN HUMOR
 21. AMERICAN SEA PAINTERS
 22. STORY OF AMERICA IN PICTURES: THE EXPLORERS
 23. SPORTING VACATIONS
 24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
 25. AMERICAN NOVELISTS</p> | <p>No. 26. AMERICAN LANDSCAPE PAINTERS
 27. VENICE, THE ISLAND CITY
 28. THE WIFE IN ART
 29. GREAT AMERICAN INVENTORS
 30. FURNITURE AND ITS MAKERS
 31. SPAIN AND GIBALTAR
 32. HISTORIC SPOTS OF AMERICA
 33. BEAUTIFUL BUILDINGS OF THE WORLD
 34. GAME BIRDS OF AMERICA
 35. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
 36. FAMOUS AMERICAN SCULPTORS
 37. THE CONQUEST OF THE POLES
 38. NAPOLEON
 39. THE MEDITERRANEAN
 40. ANGELS IN ART
 41. FAMOUS COMPOSERS
 42. EGYPT, THE LAND OF MYSTERY
 43. STORY OF AMERICA IN PICTURES: THE REVOLUTION
 44. FAMOUS ENGLISH POETS
 45. MAKERS OF AMERICAN ART
 46. THE RUINS OF ROME
 47. MAKERS OF MODERN OPERA
 48. DÜRER AND HOLBEIN
 49. VIENNA, THE QUEEN CITY
 50. ANCIENT ATHENS
 51. THE BARBIZON PAINTERS</p> |
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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

AMERICAN PIONEER PROSE WRITERS

Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding.

By *HAMILTON W. MABIE, Author and Critic*

NUMBERS TO FOLLOW

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|--|---|
| <p>Feb. 23. GEORGE WASHINGTON
 Washington the Surveyor, Braddock's Army, Commander in Chief of the American Army, Washington at Valley Forge, Farewell Address, Inauguration.
 <i>By Robert McNatt McElroy, Head of the Department of History and Politics, Princeton University.</i></p> | <p>Mar. 9. COURT PAINTERS OF FRANCE
 Parnassus, Claude Lorraine; The French Comedy, Antoine Watteau; The Shepherds of Arcadia, Nicolas Poussin; Portrait of Louis XIV, Rigaud; Portrait of Marie Leczinska, Charles A. Vanloo; The Music Lesson, Nicolas Lancret.
 <i>By W. A. Coffin.</i></p> |
| <p>Mar. 2. MEXICO
 The Cathedral, The Palace, Popocatepetl, Mexico City, Chapultepec, Scenic View,
 <i>By Frederick Palmer, Author and Journalist.</i></p> | <p>Mar. 16. AMERICAN POETS OF THE SOIL
 James Whitcomb Riley, Eugene Field, Bret Harte, Will Carleton, Edwin Markham, Joaquin Miller.
 <i>By Burges Johnson, Author.</i></p> |

The Plan

THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. The information is imparted by interesting reading matter, prepared under the direction of leading authors, and by beautiful pictures, produced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

The annual membership fee of The Mentor Association is Five Dollars. Every member upon accepting an invitation to membership, receives an engraved certificate of membership and becomes entitled to the privileges of the Association for one year, including fifty-two numbers of The Mentor.



WHEN the Republican National Convention opened in Chicago in May, 1860, it was committed to "no extension of slavery." At that time William H. Seward was the most conspicuous Republican in national politics, and Salmon P. Chase had long been a leader against slavery. They were the leading candidates for the

Republican nomination, with Seward the favorite.

But the name of Abraham Lincoln was presented by Illinois and seconded by Indiana, and he was known to be the second choice of many States. Two hundred and thirty-three votes were necessary for a choice. On the third ballot Lincoln received 231½ votes to 180 for Seward. Without taking another ballot, enough votes were changed to make Lincoln's total 354, and the nomination was then made unanimous. Hannibal Hamlin of Maine was nominated for the vice-presidency.

This convention and the campaign that followed were particularly exciting. Feeling ran high. Stephen A. Douglas was one of Lincoln's three opponents. The "rail splitter," as Lincoln was called, received a popular vote of 1,866,352 to 1,357,157 for Douglas, and a majority of the electoral vote.

During the campaign the southern leaders frequently asserted that the election of Lincoln would mean the abolition of slavery, and they said that if this was the case the South would secede. By the time he was inaugurated seven States had formally withdrawn from the Union.

It was a memorable journey from Springfield, Illinois, to Washington, for the president-elect. At every station through which the train passed large crowds were gathered to catch a fleeting glimpse of this almost unknown backwoodsman who was to be their chief executive. Whenever he showed himself he was called on for a speech.

But Lincoln's presidential career was not to be a long, triumphal journey. The most critical period since the Revolution was staring the country in the face. It was a time when only a strong man could survive. Lincoln's inaugural address declared the Union perpetual. He announced that the government would defend its authority, but would not invade the seceding States. But this attitude of non-intervention could not be maintained.

Fort Sumter in Charleston Harbor was fired upon, and the garrison forced to surrender to the Confederates. Lincoln called for seventy-five thousand volunteers, and the country responded with enthusiasm. On April 19 Lincoln proclaimed a blockade of southern ports. These actions served to unite the South, and such Confederate States as had not already done so formally seceded.



LINCOLN.

PRESIDENT ABRAHAM LINCOLN

